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ABSTRACT

This document summarizes the proceedings of the Getty Center's national conference. The keynote addresses and views of panelists and audience members are presented. Over 400 art educators, educational leaders, school administrators, artists, and elected officials from across the United States discussed discipline-based art education (DBAE). This approach integrates content and skills from art production, art history, art criticism, and aesthetics. The first day of the conference included a keynote address by Elliot W. Eisner and a panel presentation on "What Do Art Production, Art History, Art Criticism, and Aesthetics Contribute to Art Education?" Day 2 featured a keynote address by William J. Bennett, and classroom visits to Los Angeles (California) area classrooms to observe discipline-based art education instruction. Day 3 included panel presentations on "Art as Basic Education." Discussion sessions were held regarding: (1) advocating DBAE; (2) planning a statewide art program; (3) components of a DBAE program; (4) implementing and maintaining a district art program; (5) resources for developing an art curriculum; (6) the role of creativity in DBAE; (7) DBAE's impact on museum education; and (8) the role of community arts resources. The session closed with a keynote address by Francis S. M. Hodsoll. Appended is a list of conference speakers, panelists, classroom demonstrations, and panel presentations. (SM)

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# Discipline-Based Art Education: What Forms Will It Take?

Proceedings of a
National Invitational Conference
Sponsored by The Getty Center
for Education in the Arts

Los Angeles, California
January 15–17, 1987

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# Discipline-Based Art Education: What Forms Will It Take?

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# FOREWORD

A great deal of attention is being given today to elevating the status of arts education in America. Many people have come to believe that a more substantive approach to teaching the arts is needed if arts education is to become basic education in the nation's schools. This view has led the Getty Center for Education in the Arts to investigate new directions in visual art education.

The Getty Center and many leaders in the field of art education believe that some variation on what is called discipline-based art education (DBAE) may be an appropriate response to the call for greater academic rigor. This approach integrates content and skills from four disciplines which contribute to creating, understanding, and appreciating art: art production, art history, art criticism, and aesthetics. The Center has found that there are a number of promising ways to establish DBAE programs in schools, and individual forms of DBAE may be tailored to specific districts and geographic areas.

"Discipline-Based Art Education: What Forms Will It Take?" the Center's first national invitational conference, brought together arts educators, educational leaders, school administrators, artists, elected officials, and others from across the country—over four hundred in all—to discuss discipline-based art education, the many complex issues involved in its implementation, and the forms it may ultimately take. The conference was convened January 15–17, 1987, in Los Angeles, California.

Getty Center Director Leilani Lattin Duke described the meeting as one that "addressed the issue of making visual art education more substantive and basic to a child's learning." It followed several years of research by the Center, including a field study, the publication of a report on that study entitled *Beyond Creating: The Place for Art in America's Schools*, and discussion in four regional roundtables of critical issues raised in the report.

The Getty Center was not alone in producing the national conference on discipline-based art education. Twenty-nine prestigious cooperating organizations—many of whom have been at the forefront of leadership in education—provided their ideas for the conference agenda as well as their support. Their participation in and representation at the conference bear witness to the fact that art education is not the domain of any single organization or institution. It is a shared responsibility.

This document summarizes the proceedings of the Center's national conference and follows the order of the conference agenda. Care has been taken to present the views of panelists and audience members as concisely and accurately as possible. In the case of the four keynote addresses, a brief synopsis of each speech is followed by the complete text.

It is the Center's hope that these proceedings will bring the concerns, issues, and hopes raised during its national conference to a much broader audience, and that further dialogue will result. Only through ongoing discussion, coupled with the continuing commitment of those concerned with the future of art education, will art find its permanent and rightful place in America's schools.

## COOPERATING ORGANIZATIONS

Alliance of Independent Colleges of Art
American Arts Alliance
American Association of Community and Junior Colleges
American Association of Museums
American Association of School Administrators
American Council for the Arts
American Federation of Teachers
Association for Supervision and Curriculum Development
Association of Art Museum Directors
Association of College, University and Community Arts Administrators, Inc.
Association of Teacher Educators
College Art Association of America
Council for Basic Education
Council of Chief State School Officers
John F. Kennedy Center for the Performing Arts, Education Department/Alliance for Arts Education
National Art Education Association
National Assembly of Local Arts Agencies
National Assembly of State Arts Agencies
National Association of Elementary School Principals
National Association of Secondary School Principals
National Association of State Boards of Education
National Conference of State Legislatures
National Education Association
National School Boards Association
State Arts Advocacy League of America
The Art Museum Association of America
The College Board
The Conference Board
U.S. Conference of Mayors

## WELCOME

DAY ONE
Thursday, January 15, 1987

In her opening remarks, Leilani Lattin Duke, director of the Getty Center for Education in the Arts, briefly reviewed the Center's activities during four years of testing and advocating the concept of discipline-based art education (DBAE).

This approach calls for the integration of content and skills from four disciplines which contribute to creating, understanding, and appreciating art: art production, art history, art criticism, and aesthetics. It is this approach, the Center believes, that can be most effective in developing and sustaining children's understanding and creative powers in the visual arts.

The Center's first public report about the discipline-based approach was entitled *Beyond Creating: The Place for Art in America's Schools*, and was released in 1985. In the two years since, over 55,000 copies of the publication have been disseminated, providing one indication that DBAE has struck a receptive chord among educators and others.

The concept of discipline-based art education had been in the professional literature for many years prior to the Center's involvement. Through *Beyond Creating* and the four regional roundtables that followed its publication, the Center sought to develop the concept more fully and to encourage dialogue on its implementation.

Both the regional roundtables and meetings with the cooperating organizations were instrumental in forming the agenda for this conference, and many of the issues and concerns expressed in those forums are reflected in the conference agenda.

Acknowledging that there were "probably as many skeptics . . . as there are advocates for discipline-based art education" present, Ms. Duke underscored the importance of the scheduled site visits to classrooms where the approach was being used, as well as the opportunities that conference-goers would have to talk with other theorists and practitioners of the concept. In addition, she emphasized the Center's conviction that discipline-based art education can and will take *many* forms in schools around the country. The Getty Center does *not* advocate one prescriptive method for implementing the concept, she asserted.

Because the concept is "in its infancy," the theoretical and pedagogical foundations are still being developed. The Center wants to contribute in these areas, and toward that end, a scholarly monograph on discipline-based art education will be published this spring. The work is being coauthored by three respected art educators—Drs. Dwaine Greer, Michael Day, and Gilbert Clark—and has been through a rigorous review during the past three months. When completed, it should help provide "more definition, more flesh on bone," and give scholars and practitioners alike information and ideas for their own programs.

What comes from this conference, Ms. Duke said, must be seen, but the Center remains committed to putting its resources into improving the status and quality of arts education in grades K–12. And it remains committed to broadening the base of understanding among school policy-makers, parents, and the general public—an understanding of the value of arts education in every child's educational development.

Moving from her welcome to the introduction of Dr. Elliot W. Eisner, Ms. Duke described the keynote speaker as "a person with a history of service to the art education field, someone associated with leading education and art education organizations, an advocate for rigorous art education, and one who has dedicated his life to improving art education in the classroom." Dr. Eisner has spent many years "arguing the proposition that art's greatest contribution is to the development of the intellect and human capability," she concluded. She referred her audience to the "clear, cogent, persuasive, and eloquent" essay by Dr. Eisner —"The Role of Discipline-Based Art Education in America's Schools"—included in the registration materials.

# KEYNOTE SYNOPSIS

*Elliot W. Eisner*

In his address, "Structure and Magic in Discipline-Based Art Education," Dr. Eisner sought to build a compelling case for the discipline-based approach by demonstrating that the "magic" of experiencing and enjoying art is *more* likely to occur—not less, as some fear—when there is a proper foundation in structure.

Structure, he said, "pertains to the way things are related. All forms, except perhaps the most chaotic, have some structure, some set of coherent relationships among their components. Curricula are no exceptions." In defining structure organically, Dr. Eisner rejected "the view that structure refers to a tightly designed set of goals and procedures that controls the student's behavior and that severely limits his options."

It is structure in a curriculum, Dr. Eisner continued, that permits "sequence" to occur. He defined sequence as pertaining "to the organization of activities so that they challenge, develop, and build upon the ideas and skills that students

have previously acquired." He asserted that "programs that have no sequential development are programs that are educationally static."

Emphasizing that structure and sequence are not ends in themselves, Dr. Eisner argued that they help students "internalize the content of their experiences," an outcome that is even more likely "if the curriculum activities give students ample opportunities to practice ideas and skills." When students are able to internalize what they have learned—for instance, "the meaning and features of the Baroque"—then that knowledge becomes automatic. "In the arts, automaticity allows students to attend to aesthetic matters because matters of technical control have been mastered."

In making this connection to "aesthetic matters," Dr. Eisner closed the circle of his argument and of his address, maintaining that "the magic [of experiencing art] is located in what art can do to us if we know how to read its form." It is this knowledge, he said, that enhances the pleasures of art and intensifies its images.

As he built his case for discipline-based art education, Dr. Eisner also sought to assure his audience of the flexibility of the concept and the options that it offers educators. Three options that he cited were in the degree of "boundary strength" between art and other subjects; in the "intra-subject variation" in relating art production to aesthetics, or aesthetics to art history, for example; and in decisions about how the curriculum is "framed" and by whom, and at what pace a discipline-based approach is implemented.

Finally, in support of pedagogical defense of art education, Dr. Eisner identified and elaborated on the "two-fold contribution to human development and human experience" that art makes.

Art, he said, "is one of the important means through which the potentialities of the human mind are brought into being. . . . Far from being a mindless activity, our engagement with art calls upon our most subtle and complex forms of perception." Secondly, the study of art develops forms of literacy that give us access to different kinds of meaning. "Works of art convey the ineffable," he said. "They cultivate the sensibilities so that the subtle is seen, the covert counted. In a word, art helps us know what we cannot articulate."

# "Structure and Magic in Discipline-Based Art Education"

About a quarter of a century ago, in the aftermath of Russia's stunning achievement in space, the reassessment of American education became an important national priority. This reassessment concluded that our schools were in need of a solid program of studies to replace what was regarded as an overly loose curriculum, largely out of touch with the newest and most exciting intellectual achievements in the major disciplines. The result of these concerns was the creation of SMSG, BSCS, Harvard Project Physics, Chem Study, Science: A Process Approach, and other new curricula, primarily in the sciences, developed mainly by university academics and intended to bring rigor and theoretical coherence to what students studied in schools. Virtually all of these efforts at curriculum reform were aimed at secondary schools.

Art educators were not immune to the climate of the period. Those of us who were around at the time were also motivated to reexamine our field to see if we, too, could bring more substance and structure to what we were teaching and, perhaps more important, to reexamine our thinking about what we ought to be teaching. The products of our efforts were conveyed in papers such as Manuel Barkan's "Transition in Art Education," Vincent Lanier's "Schizmogenesis in Art Education," and my own paper, "Curriculum for the Wee Folk: Stanford University's Kettering Project." What these papers had in common was the degree to which they made problematic long-held beliefs about the function of art in the child's education and in the ways that art should be taught. We questioned the view that the development of the child's general creativity was *the* major aim for art education. We questioned the view that working with art materials was the sole vehicle for teaching art in the schools. We questioned the view that the major function of the teacher was to provide materials and reassurance, but seldom instruction. In short, we advanced the idea that the arts have something special to offer to the child, something that was indigenous to art. We argued that artistic learning included more than being able to use art materials, and we conceptualized a role for the teacher that was far more active and demanding than simply being a provider of art materials and emotional support.

The ideas that we advanced from platforms such as this and in our journals became lively intellectual fare for those of us who work in universities. We read our colleague's work. We debate their ideas at conferences and conventions. We ask our students to read what we publish. Alas, our well-intentioned—and I think basically

*Elliot W. Eisner*
*Professor of Education and Art*
*Stanford University*

sound—ideas about the teaching of art did not have a major impact on the schools, the very place where our ideas count the most. The reasons for our weak effects on practice are numerous, and it would consume more time than I have at present to provide a detailed analysis of what was, after all, the practical failure of our efforts at the classroom level. What I can say at this moment is that unlike science education, our field had virtually no support from either private foundations or public agencies to help us operationalize within curriculum what we had conceptualized in our universities. In addition, at that time, publishers were reluctant to invest their resources in materials that were clearly going to be more expensive than textbooks and that required instructional devices that they were unaccustomed to producing, especially when the market, compared to the language arts, math, or the social studies, was so small. Ideas, even good ideas, without tenacious support, both financial and moral, have a hard time surviving when those ideas belong to a field that has historically been regarded as educationally marginal.

*"People are increasingly realizing that a decent education for their children requires more than the simple skills of learning to read, write, and compute."*

I believe times have changed. Our nation has almost completed its preoccupation with "back to basics." People are increasingly realizing that a decent education for their children requires more than the simple skills of learning to read, write, and compute. As efforts at curriculum reform, circa 1987, have fallen into place, the fine arts are gradually being given a legitimate place in our schools. In 1979 only one state required a course in the arts as a condition for high school graduation. At present, twenty states do, and universities and colleges are now giving academic credit for work in the fine arts at the high school level. I am happy to be able to say that my own institution, Stanford University, will now consider portfolios, slides, cassettes, video tapes, compositions and other evidence of artistic accomplishment from students seeking admission. We are making progress, although it would be pollyanish for me to suggest that the distance we have yet to travel is short.

One of the most important sources of support, and one of the important reasons for cautious optimism, is to be found in the organization that has brought us here today. The Getty Center for Education in the Arts has had the intelligence and the guts to take on a difficult job with sensitivity and insight, and to my mind, with effect. It has elected to work with professionals committed to the long-term improvement of the arts in education. It has recognized the need to work within the system, not to bypass it. It has focused its efforts on the fundamentals of curriculum and teaching, not simply on the sexy and superficial. I know that as I say these words from this podium on this occasion, it might appear that I am simply expressing a customary courtesy to our host. But those of you who know me know that I have never been timid, oblique, or guarded in my assessment of professional practice or of the behavior of foundations or government agencies. I take great joy in being able to say publicly how much admiration I have for what the Center has done for our children by supporting the arts in American education.

The efforts of the Center and the concepts of discipline-based art education are not without their critics, and thoughtful critics at that. What I would like to do this afternoon is to identify the issues as I see them, hopefully to allay some fears, to discuss the meaning of structure in the programs that we provide, and finally, to remind us all what the arts are about in our schools.

Art educators have historically prided themselves that art is one of the very few subjects in the school's curriculum that gives the child the opportunity to draw upon his emotions as a source of content that allows his imagination to take wings. It is art that provides the temporary escape from the rule-governed features of an overly verbal and numerical curriculum. And it is art where the child is encouraged to confer his personal

vision and his signature upon his work. Schools are, as everyone here surely knows, dominated by curricular tasks that are teacher directed and that too often have one correct solution to every problem, one right answer to every question. What children desperately need is relief from the relentlessness of rule-governed algorithms. What they need is the space, the place, and most of all, the permission to follow the beat of their own drummer, to take risks and, at times, to fail. What children need is *lebensraum*—room for living. The arts must not become the lifeless, mechanistic, and dry academic study that has befallen so much of what we teach at all levels of education.

Some in the field today are concerned that in our desire to provide structure in our programs and to secure academic legitimacy for art education, the magic of art will be lost. In the end, they fear we might win the battle, but we will surely lose the war. One writer, concerned

*"What children desperately need is relief from the relentlessness of rule-governed algorithms. What they need is the space, the place, and most of all, the permission to follow the beat of their own drummer, to take risks and, at times, to fail. What children need is* lebensraum*—room for living. The arts must not become the lifeless, mechanistic, and dry academic study that has befallen so much of what we teach at all levels of education."*

about the potentially technocratic character of discipline-based art education, comments:

> Charges of technocratic rationality, however, remain perhaps the most difficult issue concerning discipline-based art education—an issue that will not be settled by curriculum committees identifying substantive art content or by the ordering of art slides, reproductions, and books. When art is promoted as providing unique educational benefits, it can be easily dismissed as a frill. When art is presented as structured subject matter, it gains educational legitimacy, but is concomitantly open to charges of reductionism.

Another writer asks:

> Do we agree that programs (K through grade 12) will need to be developed that teach content from four disciplines: art history, art production, art criticism, and aesthetics? Do we agree that art programs should employ the same standards maintained in other academic subjects: written, sequential curriculum; student assessment; and adequate instructional time? Those to whom The Getty Trust has turned have taken this position; but there are alternative views that offer different translations of a discipline-based approach.

These concerns are, of course, not new. They reflect two classical tensions in the history of American education. In one view, the starting point for educational decision making is the child, his needs, his interests, his unique development. The other view begins with the subject matter to be learned, its values, its structure, its unique features. The tension between these views is also reflected in an emphasis on selecting curriculum content that has immediate personal relevance for the child, as contrasted with a view that considers the discipline as autonomous and whose intellectual integrity is to be protected. The child-centered view emphasizes the importance of cultivating personal idiosyncrasy. The subject-centered view tends to have a much higher regard for order and specificity. One defines effective education as leading to the successive approximation of a pre-defined end-state. The other sees education as a journey of unfolding and suprising developments that teachers should encourage and exploit.

One writer describes these views as follows:

> The fundamental opposition of child and curriculum set up by these two modes of doctrine can be duplicated in a series of other terms. "Discipline" is the watchword of those who magnify the course of study; "interest" that of those who blazon "The Child" upon their banner. The standpoint of the former is logical; that of the latter psychological. The first emphasizes the necessity of adequate training and scholarship on the part of the teacher; the latter that of need of sympathy with the child, and knowledge of his natural instincts. "Guidance and control" are the catchwords of one school; "freedom and initiative" of the other. Law is asserted here; spontaneity proclaimed there.

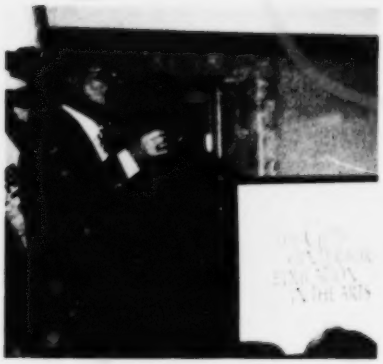
*"There are four major things that people do with art. They make it. They look at it. They understand its place in culture over time. They make judgments about its quality. In discipline-based art education these four operations constitute art production, art criticism, art history, and aesthetics."*

The author of the statement I have just read is John Dewey, the date is 1902, the book *The Child and the Curriculum*. Twenty-six years later, Dewey felt compelled to write another book, *Experience and Education,* because of his unhappiness with the way in which his views of education were being translated into action by his followers. What the Progressives got wrong was their over-correction of the excesses of traditional schooling; if schools paid too little attention to the child's needs, the Progressives too often overemphasized those needs. If traditional classrooms were rigidly organized, the Progressives were overly skittish about imposing any order at all. If traditional education was tied too tightly to prescribed courses of study, the Progressives too often would simply allow it all to "emerge." If traditional education neglected matters of meaning and personal relevance, the Progressives emphasized, to a fault, the need to teach only what the child decided he wanted to learn. If traditional schooling placed too much emphasis on grades and marks, the Progressives steered away from elevating the quality of the student's work. What Dewey saw, to his dismay, was a form of Progressive Education that developed its educational agenda primarily by reacting against the prevailing system of schooling, a system that did in fact often neglect the particularities of child development.

But as Dewey pointed out, and it is a lesson well worth relearning today, the amelioration of rigidity is not located in laissez-faire schooling. Nor is a solution to be found by following a middle-of-the-road policy. What one must do is to build a conception of educational practice upon an adequate conception of experience. For experience to have educational significance, the individual should develop from it the ability to cope intelligently with the problems he will invariably encounter in the world. For us, it is the arts, and the visual arts in particular, that provide the occasions for those problems. Programs of art education that have a significant educational yield for children enable them to think more intelligently about art and its various manifestations in the world. Providing experience that helps children learn how to think about art is what the disciplines in discipline-based art education are intended to accomplish. And just what are they to learn? What kinds of problems do they encounter when they engage in art? Just what do people do with art?

There are four major things that people do with art. They make it. They look at it. They understand its place in culture over time. They make judgments about its quality. In discipline-based art education these four operations constitute art production, art criticism, art history, and aesthetics. Art production helps children learn to think intelligently about the creation of visual images. It helps them learn how to create images that have expressive power, coherence, insight, and ingenuity. Art criticism develops their ability to see, not merely look at the qualities that constitute the visual world—a world that includes, yet exceeds, formal works of art. Art history helps children to understand something of the place and time within which all works of art are situated. No art forms exist in a decontextualized vacuum. A part of the meaning of any work depends upon understanding its context. Aesthetics—the newest entry in art education's curricular arena—pertains to the theoretical bases for judging the quality of what one sees. Human beings are evaluative creatures. We argue about our value judgments and we are keen to make them. Understanding the variety of criteria that can be applied to works of art and reflecting about the meanings of that intellectually delicious and elusive concept "art" is what much of aesthetics is about. Discipline-based art education is intended to expand the child's ability to cope with problems in each of these four domains.

The realization of these educational intentions depends upon the existence of curricula that give children access to the experiences just described. It also depends upon the ability of teachers to mediate intelligently the programs that are provided. Without substantive curricula, the child's educational experience will be shallow. Without intelligent teaching, the benefits of substantive curricula will simply remain dormant. We need both curricula worth teaching and teachers sufficiently skilled to make its potential a reality in classrooms. Just how can our programs be structured so these aims are achieved? And just what do we mean by the term "structure"? As our conference title asks, what are the forms that discipline-based art education takes? Because curricula are so important in realizing our educational aims, I will focus my remarks first on the meaning of structure and then on the structural elements that can be used to design different kinds of curricula meeting DBAE criteria.



First, the term "structure." One common meaning, and one that I reject, is the view that structure refers to a tightly designed set of goals and procedures that controls the student's behavior and that severely limits his options. When some parents say that their child needs a highly structured environment, this is often what they mean. But structure, in my view, pertains to the way things are related. All forms, except perhaps the most chaotic, have some structure, some set of coherent relationships among their components. Curricula are no exceptions. Curricula are plans, activities, and materials that are intended to influence the learner's experience. How these plans are designed, what these activities are to be, what materials are to be employed are products of educational decision-making that are contingent upon the values to which we subscribe and the options we can envision.

Let me provide a brief description of a few of the structural options that are available in the design of DBAE. Consider first the boundary strength between art and other subjects within the elementary school curriculum. One way to design an art curriculum is to differentiate it clearly from everything else that is taught. To pursue this form of curriculum planning means that art will have its own place on the educational agenda as a separate but equal subject, like the other subjects that students encounter. Here the integrity of the subject is maintained by protecting it from dilution with other subjects; art is not meant to serve as a handmaiden to the social studies or the language arts. Time each week is allocated to the visual arts, or to music, dance, or drama, and the subject is taught in a curricular form not much different than mathematics or reading—only less often.

The degree to which the subjects that constitute the school's curriculum are bounded and insulated from each other is variable. Even self-contained classrooms can have a curriculum whose subjects have

strong boundaries. Designing curricula with little boundary strength is also an option that imaginative curriculum planners can pursue. One can imagine programs in which the visual arts are taught in relation to history or the language arts. Here boundary strength is diminished and flexibility is emphasized. Many elementary school teachers prefer programs that attempt to provide the child with a less fragmented, more integrated approach to the content they study. When courses of study make connections between subjects, fragmentation is diminished, and integration is fostered.

The integration of one subject with others is not without potential costs. When integration is aimed at, the special features of a subject are often compromised in the process. On balance, I lean toward a stronger boundary strength for the arts in order to protect their special characteristics from being swamped by subjects often regarded as being more important. In saying this, I am taking a position. Yet, I do recognize that any approach has its tradeoffs. I value integration, coherence, and unity. I would urge that connections between the arts and the other subjects be made when they can, as long as the values of art are not diminished in the process. My main point here, the subtext of the text, is that the structure of curriculum for discipline-based art education is itself an open issue. I shared with you my own predilection, but there is no structural orthodoxy to which you must subscribe. The critical issue is to achieve the educational aims to which discipline-based art education is committed.

Thus far I have talked about a curriculum structure that differentially insulates subjects from other subjects. The degree of boundary strength between subjects is only one of the structural elements that can be varied in curriculum planning. Intra-subject variation is also a planning option. In discipline-based art education the four disciplines—art production, art criticism, art history, and aesthetics—can be treated as integrated or as insulated elements. Art production can be taught with little or no attention to art history or to aesthetics, and criticism can be taught with little or no attention to art production. The four disciplines that constitute discipline-based art education can run as independent, parallel courses or as interactive parts of a core unit or activity that is designed to illuminate the relationships between concepts, skills, and generalizations within the four fields.

In the case of inter-subject relationships, I prefer art curricula whose constituent disciplines are, on the whole, integrated. The reason for my preference is that I believe art history, art criticism, and even aesthetics take on greater meaning for students if they are related to the students' productive work. A student working on a problem of creating virtual movement in a painting is more likely to find meaning in the work of Bridget Riley, Marcel Duchamp, and the futurists than one who has not. The motives of these artists' interest in virtual movement can be examined and the different ways in which they resolved the problems they set for themselves can be understood.

In suggesting the heuristic potential of painting in making these connections, I am not suggesting that productive activities are the only vehicles through which connections can be made. The reading of primary source material—the opinions of critics who commented on the early Cezanne, Seurat, and Bonnard—are rich resources for understanding how cultural-historical values affect the perception and appraisal of art. Writing of Cezanne's work, one 19th century critic commented: "In his works he is a Greek of the great period: his canvasses have the calm and heroic serenity of the paintings and terra cottas of antiquity, and the ignorant who laugh at *The Bathers*, for example, seem to me like barbarians critizing the Parthenon." Another critic, Andre Perate, while admiring much about Cezanne, thought his sketches "merely childish." Others wrote that his drawing was like that of a "clumsy child" and the style of his work "puerile and childish."

Comments such as these can provide important intellectual stimuli for challenging students' opinions about the nature of art; enter aesthetic theory. Here art criticism, art history, and aesthetics can be joined. At present, I know of no published text that provides such provocative materials for high school art students.

My comments thus far have focused on the variability of boundary strength as a structural feature of discipline-based art education curricula. What can also vary is the degree to which the framing of curricular events is located in the heads and hands of curriculum writers or is under the control of teachers and students. Framing pertains to who controls what, how, and when something is to be taught. In American educational planning, we tend to align ourselves with one camp or another. Either the teacher controls everything or the teacher controls nothing. Either the teacher decides what, how, and when something will be taught, or the teacher is to scrupulously follow the written curriculum. In the latter case, content, activity, sequence and aims are all prescribed. Once on the track, the teacher is expected to complete the journey to its final destination, and the ride often takes forty weeks.

But it is clear that curricula cannot prescribe all that a teacher is to do; we have learned enough from the efforts to design teacher-proof curriculum to avoid such naive aspirations. Curricula can provide space for teacher judgment and interpretation in at least two locations. First, they can invite teachers to create their own activities instrumental to particular DBAE goals. Second, they need not try to fill out each of the school year's forty weeks with curriculum activities. Teachers can work with curriculum material designed for smaller time units. As a matter of fact, I would urge that teachers take on three curriculum units during the school year. Each unit might last only one month. The second year, the teacher can add another three units. The third year, another three. The implementation of a DBAE curriculum is no one-year effort; three to five years is more like it. In short, the framing of curricular activities need not be modeled after recipes for baking brownies. We need not have, and do not now have, a Betty Crocker theory of curriculum planning. Curriculum planners can intentionally provide teachers and their students with opportunities to frame some of their own activities and aims.

Let me now turn to matters of sequence in art curriculum. Some in our field argue that unlike mathematics or the language arts, in the visual arts sequence is not a primary curricular consideration. I reject such a view. In the first place, sequence is inevitable. All activities in any program exist over time. In that sense alone there must be a sequence to the activities that students engage in; it is an ineluctable function of time. But in a more psychological sense, sequence pertains to the organization of activities so that they challenge, develop, and build upon the ideas and skills that students have previously acquired. Programs that have no sequential development are programs that are educationally static. One of the best ways to ensure a lack of movement is to have students work with so many materials that they are unable to make connections between what they have learned at one point in time and what they are dealing with at another. Far too many art programs have precisely such characteristics.

*"The theme of this conference—'Discipline-Based Art Education: What Forms Will It Take?'—is an invitation to all of us here, and to those several hundred for whom space at this conference was unavailable, to use our imagination and our understanding of local conditions to build programs instrumental to the aims of DBAE."*

Sequence, therefore, is not only inevitable; when intelligently designed, it builds upon what students have learned and prepares them for what is to come. It helps students internalize the content of their experiences. This internalization is more likely if the curriculum activities give students ample opportunities to practice ideas and skills. For example, if students are asked to describe metaphorically the expressive qualities of a work of art, say a particular piece of architecture, they can be asked to do the same for sculpture, painting, graphics, ceramics, and, eventually, for the streets on which they live, the ads they see in magazines, and the people they know. It usually takes more than one lesson to get the point. We have typically been so concerned with providing variety in our curriculum that sequence and continuity have often been neglected. Doing less may very well result in achieving more.

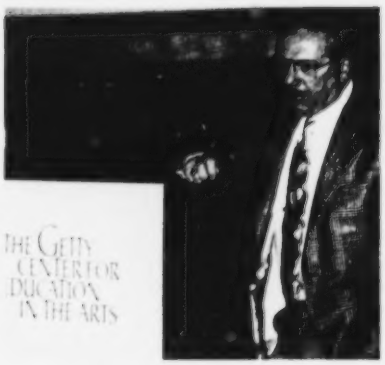
There is another reason why sequence and continuity are important in discipline-based art education curricula. That reason has to do with automaticity. Automaticity pertains to the internalization of learning so that one can employ skills or call upon ideas without conscious effort. Our driving skills have been automatized. We can talk, listen to music, or let our minds wander and still manage to get home on time. We can dance without thinking about which foot goes where. We have so acquired language that we need not labor to say what is on our minds—at least in English.

In the arts automaticity allows students to attend to aesthetic matters because matters of technical control have been mastered. When a student has to focus his attention on keeping the material under control, imaginative possibilities and aesthetic considerations must take a back seat. When a student has to struggle to recall the meaning and features of the Baroque, the ability to use this concept as a basis for discussion, debate, and comparison is remote. Automaticity is what confers freedom to our imagination. Its development in our cognitive repertoire depends upon programs designed to provide for sequence and continuity. Without sequence, ideas and skills are less likely to become more complex and sophisticated. Without continuity, they are unlikely to be internalized. Any curriculum structure for DBAE must, in my opinion, provide for the development of such skills.

The major aim of my remarks thus far has been to identify some of the structural elements that can be varied in the creation of DBAE curricula. There is no single set of sanctified programs that those of us interested in DBAE are obliged to employ. The theme of this conference—"Discipline-Based Art Education: What Forms Will It Take?"—is an invitation to all of

us here, and to those several hundred for whom space at this conference was unavailable, to use our imagination and our understanding of local conditions to build programs instrumental to the aims of DBAE. As a member of the Advisory Board of the Getty Center for Education in the Arts, I can tell you that the Board seeks no orthodoxy in method. What we do seek are programs with substance that will give children access to a stunning part of their culture.

Let us be clear also that at present there is no plethora of such programs on the market; in fact, the selection is quite limited. This too should serve as an invitation to encourage school districts and local cultural institutions, foundations, and government agencies to join hands and minds in the creation of resources that will assist the teacher. Good curriculum materials both guide and liberate. They guide because they model and suggest content, activities, and aims that teachers might not consider on their own. They liberate because good materials not only teach students, they also teach teachers. They enable teachers, over time, to free themselves from the constraints of materials designed by others, and to design their own, by their own lights, for their own students. Like all deep learning, with a genuinely excellent curriculum, the teacher becomes a kind of virtuoso, someone who can exploit




*"What we do seek are programs with substance that will give children access to a stunning part of their culture."*

virtually any option to do something educationally effective with students. A utopian view? Perhaps. But, I believe, one worth aiming at—or what's a heaven for?

This brings me to my final remark about discipline-based art education. The title of my address is "Structure and Magic in Discipline-Based Art Education." I have said a fair amount about structure, but what about magic?

The magic is located in what art can do to us if we know how to read its form. After all is said and done, art criticism, art history, and aesthetics are, in my view, instrumentalities for undergoing what makes art possible. What art provides is a twofold contribution to human development and human experience. First, art, by which I mean images and events whose structural properties elicit aesthetic forms of feeling, is one of the important means through which the potentialities of the human mind are brought into being. Our intellectual capacities become intellectual abilities as we give these capacities opportunities to function. The kind of thinking that is required to see what is subtle and complex, to learn how to attend to forms so that their expressive structure engages our emotion and imagination, to tolerate, indeed pursue, the enigmatic ambiguities of art contribute to the development of some of our most complex cognitive skills. Far from being a mindless activity, our engagement with art calls upon our most subtle and complex forms of perception.

A second contribution of the arts pertains to the kind of meaning that art makes possible. Education is an enterprise whose general aim is to expand the forms of literacy that individuals can employ. By literacy I mean the ability to represent or recover meaning in the variety of forms through which it is made public. In our culture words, numbers, movement, images, and patterns of sound are forms through which meaning is represented. To read those forms requires an understanding of their rules, their contexts, and their syntactical structures. Each form of representation imposes its own limits and provides its own possibilities. Some meanings are better expressed in visual images, others in movement; some meanings require the use of propositions, others the use of numbers. Indeed, each of these forms of representation was invented to do what the others could not do. Each has its own sphere or realm of meaning—witness the photographic images of Dorothea Lang, the sculpture of Brancusi, the poetry of Cummings, the dance of Martha Graham or George Balanchine. Artistic literacy is the means we use to experience the meaning that the works of these artists make possible. Works

of art convey the ineffable. They cultivate the sensibilities so that the subtle is seen, the covert is counted. In a word, art helps us know what we cannot articulate. To the extent to which schools are aimed at helping students know, the arts are potentially potent educational resources. The development of mind and the generation of insight are two critically important contributions of art, but where, oh where, is the magic?

No analysis of art or justification of its role in our schools would be adequate if it neglected the pleasures of art per se. Art has the magical capacities to send us to the moon. Like a rocket, it can make our pulse beat faster, it can bring a flush to our faces, it can create a rush that is its own reward. The sensuous surface of a Dan mask, the elegance of a Zapotec figure, the energy of a DeKooning image, the sheer power of a Beethoven symphony, the poetic passion of a Shakespearean couplet are simply exquisite forms of human experience—magical, captivating, self-justifying.

To understand what I mean, think about the images that have changed your life. Those that have changed mine are El Greco's "Assumption of the Virgin" at the top of the great stairway in the Art Institute of Chicago, Wilhem DeKooning's black paintings, a Senufo rhythm pounder made by an anonymous African sculptor in the Helena Rubenstein collection, the bronze Poseidon salvaged from the sea which now stands in the National Museum of Art in Athens, the final movement of Beethoven's Ninth Symphony, the acres of cemetery headstones and miles of desperate tenements that I can see from the window of my cab as I travel from New York's Kennedy Airport to Manhattan, and a small fourth century Chancay effigy in a corner of a dimly lit gallery in London's British Museum.

These are the images that have sent me to the moon. Which images have sent you on your trip? I know of no better way to close than to remind us that no art program devoid of such experience or that fails to open the door to it completes its ultimate mission. No door can be opened without a curriculum having both structure and magic. Without structure in our curriculum, we get no automaticity. With no automaticity, we get no internalization. With no internalization, we get no magic. Those who worry about the deadening potential of structure, I hope, will be reassured that those of us committed to discipline-based art education are also committed to magic. Without it there is no art. Without structure there is no access.

*"Those who worry about the deadening potential of structure, I hope, will be reassured that those of us committed to discipline-based art education are also committed to magic. Without it there is no art. Without structure there is no access."*

## "What Do Art Production, Art History, Art Criticism, and Aesthetics Contribute to Art Education?"

*Panelist: Frederick Spratt, Interim Dean of Humanities and Arts, San Jose State University*

### Art Production

Mr. Spratt opened his remarks by reminding his audience of the primary—and of the persistence throughout history—of the act of making art, noting that "it is on the work which artists produce, and its meaning and implication, that much of our attention is rightfully focused."

This is a period of new potential and new dangers as our mass media become dominated by images. As language is "reintroduced to its pictorial roots," our thinking and ideas are profoundly affected. This mass communications "flood" can either "carry to ruin" the traditions of language, or it can enrich those traditions. But to understand all the messages being directed at us, verbal literacy is no longer enough; for that, we need to be *visually* literate as well.

The importance of experiencing art production directly, Spratt said, is that it enables students to gain insight into many more aspects of meaning, both of art and of the world at large. "Such experience develops empathy [which is] crucial to appreciating that communion between individuals and things embodied in some of humankind's most profound works." Furthermore, students who engage in making art become familiar with the "motives" that inspired other artists—including the desire to express and share their observations and feelings.

Spratt identified five components of the "concepts and skills needed for art production" and the impact of each: 1) *rational thought processes*, which guide the critical judgments that artists must make as a work progresses; 2) *heightened perception*, which enables artists to "find the raw material for their work"; 3) *individual attitudes and feelings*, which "meld the objective and the subjective"; 4) *a well-developed imagination*, one that is characterized by rich images and relationships; and 5) *action*, which "unites and makes tangible" all of these constituent components.

Having established the practical grounding of art production in these concepts and skills, Spratt addressed "the role of form and structure in the creation of art." Certain formal elements are common to whatever path one's art may take—abstract or representational—and studying them "is vital for comprehending art." Among the elements he identified were color, space, line, scale, shape, and surface. Their use in the visual arts, he said, could compare with other art forms. For example, "the spatial field of a canvas can be to painting what the existence of time is to music or oral language." And though we may tend to treat each of these elements separately, their perception and use "is highly conditioned by their interrelationships."

In addition to these concepts and skills needed for art production and to the importance of form and structure, Spratt also asserted the importance of technique and craft. Well-made objects of art "represent a confluence of human abilities: conception and execution, imagination and skill, art and artisanry." It is the rare (but all the more special) object that "transcends mere functionality" and moves us "with the silent power that we term 'aesthetic.'" It is in that moment, he said, that the "mischievous dichotomy between art and craft" are dissolved and we are allowed to discover the "significant content" under the beautiful surface of a utensil or some other piece.

Before concluding, Spratt addressed "a few words" to the topic of new media in art and education. Such media, born of technological achievements, offer a challenge to art educators, whose students should be able to experiment with "bending" film, video, and the computer to their artistic purposes. Often this results in—may even require—collaborative efforts involving visual artists, musicians, actors, and so forth. This process is not unrelated to the synthesis that results when experience, observation, and thought are drawn together. This ability to synthesize, which "enables us to grasp complex experiences and motives intrinsic to creating art," is itself "a truly creative endeavor and one of education's highest goals."

Gaining all of these skills and this knowledge requires a *sustained* art education such as the discipline-based approach provides, Spratt said. Students who undertake such studies "should develop individual abilities to see more comprehensively, to know better how to work in harmony with materials and processes, and how to place themselves and their endeavors in a larger human context." It is through art production that we "reaffirm discovery" in students as "in each young artist we witness the reinvention of art."

## Art History

*Panelist: W. Eugene Kleinbauer, Professor, Fine Arts and Near Eastern Languages and Cultures, Indiana University*

Dr. Kleinbauer introduced his presentation, which he illustrated with slides of artworks, by stating that art history is a basic discipline and, as such, should be included in every K-12 core curriculum. The intrinsic value of the arts should be reason enough to include them. The skills and motivational values acquired through their study, such as problem-solving and self-discipline, respectively, only add to their educational worth.

Any assessment of the contribution of art history to a discipline-based art education must begin with a definition of the field itself. Art history is a "scholarly and humanistic discipline" that "describes, analyzes, and interprets" art. Its first major goal is "to identify the unique niche of the artwork in the scheme of human and cultural history." In pursuing this goal, an art historian relies on the individual work of art as his "primary datum," regardless of methodology.

Kleinbauer also affirmed the importance of visual literacy, which the study of art history strengthens. Such literacy allows us "to decode our environment through critical analysis," which grows more important in an increasingly technological world.

The study of art is a cumulative process. Having grasped the "basic characteristics" of line, color, shape, and so forth in a work, "students can learn to articulate resemblances and differences between two or more works of art." These rudiments of visual literacy enable students "to perceive other kinds of imagery in their universe" and even to develop nonartistic skills and analyze nonartistic problems.

A second major goal of art history is "to inform us how the past has helped to shape the present." To illustrate this point, Kleinbauer showed his audience a slide of a 19th century photograph that had served as the model for Paul Gauguin's *Mysterious Water* (1893). Knowing how Gauguin drew upon the earlier image and made something else with the power of his artistry, students learn that "artistic sources can range from great works of art to photographs, billboards, soup cans, and scraps of metal at construction yards." Furthermore, art history "builds the students' intention and capacity to *create* art; it allows them to comprehend that process; and it facilitates their ability to articulate it to others." For these and other reasons, we should not dismiss the importance and the impact of art education at an early age. "Let us remember that all the Old Masters were once young persons," he said.

Kleinbauer maintained that high school students should study art using "actual works of art" in the classroom, museums, and elsewhere. They should approach these works in terms of four intrinsic factors: 1) *materials and techniques of production* and the *changes* that a

work has undergone because of time and exposure to the elements; 2) *style*, or "an object's complete visual language"; 3) the *subject matter* of an artwork; and 4) the *function or purpose* for which a work was produced.

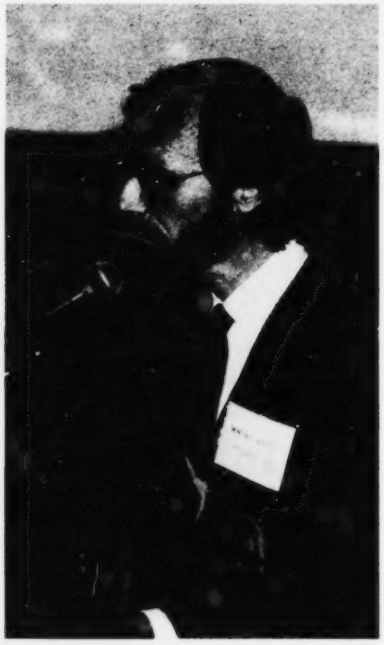
Building on this base of understanding, he said, students can begin to shift from intrinsic to extrinsic factors—those conditions that shaped the genesis and creation of a work. "At this stage, students learn to place the art in its original context" and to probe artists, their creative processes, and other forces that shaped a finished work.

Kleinbauer closed by expressing an opinion that was unpopular with a number of conference participants. "I do *not* advocate that students should be given comprehensive surveys of art by the time they graduate from high school," he said. Such surveys must rely on slides and, in the wrong hands, slide presentations become "image blitzes that are too often pedagogically wasteful." The result is that students simply get bored. "Let's leave sweeping surveys of Western art to our colleges and universities which, it is to be hoped, will make them interesting and academically valuable."

As for art instructors in K-12, he said, they need not hold doctorates or even masters degrees in art history "to be qualified to introduce the discipline to young persons." But he cautioned that they must nevertheless "receive appropriate instruction from professional art historians." Such assistance is available "if you and your constituents at home have the courage and determination to revise and upgrade" public school curricula to include all four components of a discipline-based approach: art history, art criticism, aesthetics, and production.

## Art Criticism

*Panelist: Howard Risatti, Associate Professor, Art History; Chair, Department of Art History; Virginia Commonwealth University*



To answer the question posed by the topic—"What does art criticism contribute to art education?"—Dr. Risatti said that "one must first address the question, what is the value of art itself?" Because we are surrounded by artifice—all that is manmade—the arts have a bearing on "the general realm of culture" and "teach important lessons to individuals about themselves, society, and the values that arise as individuals interact with society."

The "vast body of visual forms that comprise the world" both give meaning to and derive meaning from society's values, he said. Therefore, the arguments for visual art education should be based on the necessity of visual literacy in understanding and communicating meaning in modern society. From "the local mall" to "the design of a military dictator's uniform," messages that "reflect, promote, and reinforce social values are being imposed on audiences unable to comprehend their hidden meanings."

What, then, is the role of art criticism in relation to "these cognitive and social functions" and to understanding art? The general goal of art criticism is to try to "understand mankind and the human condition." But beyond that, it seeks to discover and communicate the "meaning" of art—usually of modern or contemporary art because it can be examined in the context of the present. Such art has been strongly associated with the cultural changes of the modern world and has helped define its values—a role that those who, like Hitler and Stalin, would twist art to their own propagandistic purposes have not failed to notice. In this light, a major contribution of art criticism is to "open to scrutiny the objectives and values of the society in which the student is destined to play a role as an adult."

To explain the implications of this for the "general student," Risatti sought to describe both the "art-critical process" and the concepts that students should possess by the time they graduate from high school. With a slide of James Rosenquist's 1965 work *F-111* on the screen, he began to "read" the painting in a way that students should also be taught to do.

This exercise occurred on two levels. The first was purely visual and included identifying the literal subject matter (fighter plane, small child under a chrome hair dryer, rubber tire, etc.); seeing line, color, form, and the visual relationships among these elements; and noticing shapes that echoed one another (spheres, ovals, circles).

On the second, interpretive level, Risatti began to ask first about the internal elements of the work—for example, the "meaning" of the warplane (as opposed to a passenger plane), of the canned look of the spaghetti, and of the smiling child. From here, he probed external meanings—those suggested by knowing that the painting was done during the Vietnam War, or by looking at the work from a feminist perspective.

A great work will accommodate many readings, he said, and students at all grade levels can be encouraged to rise to the challenge of what they see as they respond in their own terms. This experience will help students achieve a more profound consideration of issues "in a way that simple, hard statistical data could not."

In his conclusion, Risatti rephrased the topic question, asking instead: "What value is art criticism outside the classroom?" Suggesting an answer, he pointed to the kinds of decisions that a community must make when it considers which areas and buildings to preserve—decisions which cannot be based on monetary values alone. "Only those who understand the how's and why's of visual language are able to construct, control, and develop a visual environment that communicates meaningfully a society's values," he said. "This is what art criticism and the study of art help to do . . . something we can no longer live without if we want the next generation to be able to control their own destiny."

## Aesthetics

*Panelist: Donald W. Crawford, Professor, Department of Philosophy, University of Wisconsin*

Dr. Crawford indicated that he would bring "a philosopher's perspective" grounded in "reflective, deliberate inquiry" to the topic question, and he began by establishing a definition for the term "aesthetics."

Though first used to mean "the science of the beautiful," the reflections that aesthetics describes date from antiquity. A more current definition might be "the attempt to understand what we find *perceptually* interesting and attractive" in works that we value for their own sake. "Aesthetic inquiry as a philosophical discipline," he continued, "is concerned primarily with the nature of art as the product of artistic creative activity and as the focal point of appreciation, interpretation, and art criticism."

As for the importance of philosophy itself, the explanation Socrates provided still suffices: The unexamined life is not worth living.

Thus, there are three reasons that aesthetics is important to a student's education: 1) understanding the nature of art, our experience with it, and the concepts we use to talk about it "are part of understanding who we are and what values we have"; 2) critical examination of our beliefs about art can make us more perceptive, more discriminating, and lead to better decisions "in what art we choose to appreciate and preserve, as well as create"; and 3) the study of aesthetics "becomes an introduction to the more basic philosophical activity of acquiring self-knowledge."

Crawford identified "five main clusters of concepts which serve to define aesthetics" and followed with an elaboration of each.

1) *The Art Object:* How do we identify it and describe its form, content, and meaning? Is the work a physical object, or does it exist primarily in thought? Does it inhabit both of these worlds, revealing itself more as we get to know it?

In relation to the object itself, a discussion of similarities and differences among various art forms can lead students to discover important features of the arts in general and expand their appreciation of the place of the arts in history and culture.

Many works of art become meaningful by representing the real world. But when they reflect the inner life of the mind, their meaning is conveyed expressively and symbolically—concepts that students may relate to a particular work and that aesthetic inquiry attempts to clarify.

2) *Appreciation and Interpretation:* The appreciation of a work of art usually goes beyond looking at it to understanding its meaning. This leads us to do more than simply describe the work's visual characteristics; we attempt to explain that meaning, to interpret what we have seen. Aesthetic inquiry makes use of art history and criticism in this process, but tends to be more

abstract. For example, when students are asked why one work is better than another—when they grapple with what they find important in a work and what they value in art—they are engaging in aesthetics.

3) *Critical Evaluation:* Aestheticians ask whether critical judgments about art can be supported by sound reasons backed by objective standards or criteria. The distinction between an *explanation* of why one likes a work and a *justification* of why one thinks a work is good is fundamental to aesthetics.

4) *Creation:* What makes one person an artist while another remains an imitator? How does making *art* differ from doodling? As students learn that art is goal-directed and that one can get better at it, they can also come to realize that making art is not like following a recipe. They can understand—and learn to discuss—concepts like innovation and imagination. This can become the basis for more sophisticated aesthetic inquiry into how we identify an artist's style or what we mean when we say that one artist is more expressive, imaginative, or original than another.

5) *The Cultural Context:* This often interacts with the other concepts to enlarge the scope of aesthetic inquiry. Cultural conditions may influence whether we regard an object, such as a quilt, as a work of art, and may give rise to questions about the relationship between art and the social and moral orders. For example, can propaganda or advertising be good art? Can there be art that is immoral? In pursuing these issues, aesthetics often draws upon art history and criticism, again demonstrating the interrelatedness of these disciplines.

Crawford concluded by saying that art educators and their students can only benefit by being familiar with aesthetics. The classroom discussion will naturally depend on grade level, but the focus might be on "some of the problems that aesthetics raises through students' experiences of art." By confronting questions about the basic concepts we use to describe art, aesthetics can sensitize us "to the complexity of artworks, to the values we find in them, and to the place of art in our lives and culture."

Dr. Bennett indicated at the outset of his address that he would speak about a very specific aspect of the arts: what a good arts education means for the disadvantaged. His contention was that "the study of the arts is just as essential to the education of a disadvantaged child as it is for any other."

Outlining ideas and principles that he had made in other recent speeches, he asserted that a good education is "the best thing America can do" for the disadvantaged, noting that "education is the best single predictor of an individual's future economic success." Strides have been made in this area in the last few decades, Bennett said, but "we must not forget that many children still do not have access to *good education*."

Fortunately a number of schools are serving the disadvantaged well, he said, citing several examples. "A large body of educational research" shows that successful schools such as these realize that "what worked to educate millions of Americans of

widely divergent backgrounds and abilities through 200 years . . . still works, particularly for the poor."

Three characteristics summarize the findings of this research: 1) teachers, administrators, and parents in those schools are *anti-deterministic* in that "they know . . . no immutable law . . . dooms a child to failure," just as they know that children can learn a good educational attitude; 2) they are *anti-relativistic* and do not allow cultural or background differences "to hinder the education of their children to a common standard of proficiency"; and 3) they are *anti-faddish*, having rejected the "theories and practices that were introduced in the sixties and seventies as 'progressive education.'"

The implication of this for arts education is that schools have the responsibility to make children literate "when it comes to our common culture," and art is part of that experience. This idea of "cultural literacy embraces art just as much as it embraces literature, history, science, and economics."

There are four reasons, Bennett said, why it is important that disadvantaged children learn about great works and artists that are part of our common culture:

1) "Great works of art form an incomparable record of our past, the evolution of our society." If students are "cut off from our culture's past, we automatically make them aliens in that culture, their own culture."

2) Great works of art are "a principal means of transmitting [the values we cherish] from generation to generation." We know that "the values we succeed in transmitting to a child can be twice as likely a predictor of success in school than the child's family income."

3) "Art . . . provides us with some of our most salient examples of the breadth and depth and complexity of human nature [and] issues a challenge to the intellect." Because art can also inspire us "to worthiness and even greatness" in the process, "it should not be denied to those to whom inspiration can mean all the difference."

4) His final appeal "for teaching art as part of the common culture," said Bennett, was really "an appeal keyed to the aims of democracy": art is among "the best of civilization's products," which our country's Founders intended that *all* Americans share in and enjoy.

Expressing support for a discipline-based approach to art education, Bennett cited several schools where it had proven successful. He also referred to programs and other efforts by cultural organizations around the country that sought to ensure that "the arts are included in our children's education."

In closing, he stressed that "the school is still the public institution most able to bring great art" to our children. But to teach cultural literacy, "efforts must be made" from which the disadvantaged especially can benefit. "Disadvantaged children are no different from anyone else. They don't want the second-rate. Their parents don't want the second-rate. They want the best of their culture. And our schools ought to give it to them."

## Address to the Getty Center Conference on Art Education

As some of you may know, last summer I released a report on America's elementary schools, the first such national report in over thirty years. In that report, entitled *First Lessons*, I made this statement: "The arts are an essential element of education, just like reading, writing, and arithmetic."

Today I would like to talk about what that statement means for a particular portion of America's schoolchildren—that is, what it means for disadvantaged children. The thesis for which I will argue is this: the study of the arts is just as essential to the education of a disadvantaged child as it is for any other. All children, regardless of race, ethnic background, or family financial status, need a sound education in the arts.

This week, I have been talking about the education of the disadvantaged in speeches in New York, Atlanta, and San Antonio. I want to begin my remarks today by discussing briefly some of the ideas and principles I outlined in those speeches, principles which are just as applicable to the arts as they are to reading, writing, and arithmetic.

First of all, I have pointed out —and it's beyond dispute—that guaranteeing a good education for the disadvantaged is the best thing America can do to help these young people. Not only does common sense tell us this, but even the social scientists have verified this truth for us. They tell us, for example, that if you succeed in graduating from high school, you are very, very likely to be able to avoid poverty, and that education is the best single predictor of an individual's future economic success.

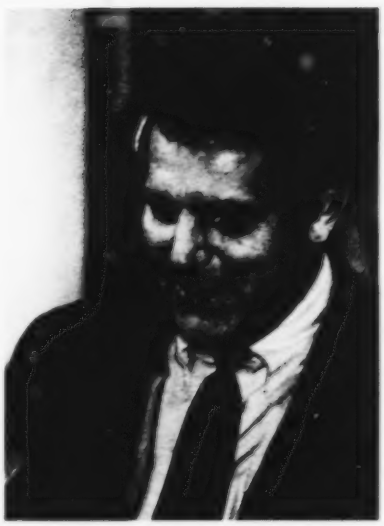
Americans have always understood the promise of education and have known that this promise goes beyond economic success. In the last few decades, particularly, we have made important strides in ensuring that every child has access to education. In 1950, one quarter of all black children of high school age were not officially enrolled in school; by 1980, racial disparities in high school enrollment no longer existed. Sixty percent of the education gap between the races has been narrowed in just forty years—and the wage gap has shrunk markedly as well.

We can be proud of these achievements in providing educational access. But we must not forget that many children still do not have access to *good education*. Test scores show that there is too great a disparity between inner-city students and their suburban counterparts.

Fortunately, there are also many schools which serve the disadvantaged well. They succeed in neighborhoods where many people would expect them to fail. I have seen some of these schools myself —schools like Charles Rice Elementary, serving one of the most disadvantaged neighborhoods in Dallas. The school recently was expanded to include the fourth

through the sixth grades, and the staff have dedicated themselves to increasing student achievement in these new grades by ten percentage points each year in reading and math. Charles Rice is a school that works. The daily attendance rate is ninety-seven percent. When I asked a third grade class how many of them were going to college, *every* child's hand went up.

I also had the pleasure of meeting the students and staff of P.S. 189, a bilingual school in Brooklyn. Ninety-five percent of the students come from low-income families. Over two-thirds come from families whose native language is not English. Those students learn to speak and read English, and all English-speaking students learn a second language. The principal, Jo Bruno, and her staff have over ninety-one percent of their students performing at or above grade level in math, eighty-six percent in reading.



*"...the study of the arts is just as essential to the education of a disadvantaged child as it is for any other. All children, regardless of race, ethnic background, or family financial status, need a sound education in the arts."*

*"Of course, we want to cultivate in children an appreciation of art for many reasons. For example, we want to help students become as creative, imaginative, and perceptive as possible."*

Or take Washington Preparatory School in South Central Los Angeles. In the late 1970s, it was not uncommon for one-third of its students to be absent without cause. Today, under the leadership of principal George McKenna, daily attendance is over ninety percent. Three-quarters of all students go on to college.

How do these schools and others do it? There is a large body of educational research that has scrutinized successful schools, particularly successful schools serving disadvantaged children. This research, like the schools it has examined, should lead us to reject despair. It concludes that what worked to educate millions of Americans of widely divergent backgrounds and abilities through two hundred years—years that saw this Republic become the freest and most prosperous ever—still works, particularly for the poor, when teachers and schools are up to the challenge.

In my opinion, three characteristics accurately summarize the findings of this research. These three characteristics also fit with my observation of the successful schools I've visited and the people who run them. First, the teachers, administrators, and parents in these schools are *anti-deterministic*. They know there is no immutable law that dooms a child to failure. These schools act as if they can make a difference, and they do. The research tells us that one mark of effective schools is an *attitude* that all children—including disadvantaged children—can learn. In fact, principal Jo Bruno's motto at P.S. 189 is "Everyone Can Learn." These schools have confidence in their children and confidence in themselves.

The second common characteristic of these successful schools is that they are *anti-relativistic*. This is not to say they deny or ignore cultural or background differences. On the contrary, they celebrate those differences, as Americans always have. But they don't allow the differences to hinder the education of their children to a common standard of proficiency. Good schools have the same high expectations for disadvantaged children. These schools know that children respond to adults' expectations. And these schools teach the basics of behavior and academics to their students.

Third, these schools are *anti-faddish*. By "faddish," I mean the kind of theories and practices that were introduced in the sixties and seventies as "progressive education." Schools were encouraged to become "value free"; an emphasis on the basics was challenged in favor of the children's "innate wisdom" in "free" or "open" settings; reliable methods of measuring achievement were jettisoned on the assumption that homework, tests, and grades were needlessly oppressive. As painful as it may be to admit, many of such so-called reforms contributed to problems in the schools. And when the reforms failed, it was disadvantaged children who suffered the most.

These schools, and others like them, do not trade what works for novelty. These schools scorn fads and insist on fundamentals.

The research shows that effective schools pay close attention to time-tested techniques, like stressing the basics of academics and behavior. They test students and assess their progress. They assign homework, encourage parental involvement, and maintain high standards. They set goals for students in precise, reliable, and challenging terms. And they do these things for *all* their students.

Now, what do anti-determinism, anti-relativism, and anti-faddish mean to education in the arts?

Of course, we want to cultivate in children an appreciation of art for many reasons. For example, we want to help students become as creative, imaginative, and perceptive as possible. Today, however, I want to focus on one particular aspect of teaching art because I think it's especially important to the education of the disadvantaged. I want to focus on art as a part of our common culture and the job of the school in making children literate when it comes to our common culture.

By common culture, I mean the values, achievements, historical events, customs, principles, and beliefs that all Americans share, that make us one people despite our diversity. The victory at Yorktown, the Lincoln-Douglas debates, the Declaration of Independence, *The Adventures of Tom Sawyer*, the law of supply and demand, the Alamo, the Gold Rush, "one man-one vote," and Martin Luther King's "I Have a Dream" speech are all part of our common culture. A person must have some sort of familiarity with these things in order to understand and operate in American society. Professor E.D. Hirsch of the University of Virginia calls such a familiarity "cultural literacy," and he reminds us that "no culture exists that is ignorant of its own traditions."

The idea of cultural literacy embraces art just as much as it embraces literature, history, science, and economics. Professor Hirsch suggests several works and artists that are part of our common culture: *The Birth of Venus, American Gothic, Mona Lisa, The Last Supper*, the Pyramids, the Eiffel Tower, the Washington Monument, Matisse, Alexander Calder, Picasso, Frank Lloyd Wright, Rembrandt, Andrew Wyeth, Walt Disney. And we could add examples from the performing arts such as Mozart, some of the greats of American Jazz, and the dances of Martha Graham and George Balanchine.

The point is *not* that an educated person should necessarily know all of these works and people. But an educated person—an educated American—should know *some* of these things, because they are the things that help define who we are. Let me suggest four reasons why such works and artists are a part of the common culture and why it is important that disadvantaged children learn about them.

First, great works of art form an incomparable record of our past, the evolution of our society. The ancient cave paintings of France and Spain give us a glimpse of the Paleolithic world. The cathedrals of Notre Dame and Canterbury have preserved the mind and the noblest aspirations of medieval man. Emanuel Leutze's *Washington Crossing the Delaware* evokes the determination that sparked and won the American Revolution. These works are a reflection, or a manifestation, of the history of our civilization and its achievements.

All students, then, should know some of these works for a simple reason: they cannot understand the present if they have no understanding of the past. Disadvantaged children are going to feel forever left behind if we cut them off from their American heritage. If we cut them off from our culture's past, we automatically make them aliens in that culture, their own culture. And that makes them ill-equipped to succeed in or even to understand the world around them.

Second, great works of art are a part of our common culture in that they are among the finest expressions of the values we cherish as a people. And as such, they are a principal means of transmitting those values from generation to

generation. In the lines of the Parthenon we find a respect for order and harmony. We learn something about a love for knowledge and rational inquiry in Holbein's *Erasmus of Rotterdam*, about compassion and forgiveness in Rembrandt's *Return of the Prodigal Son*. We learn something about the power of expression in a Picasso, a Van Gogh, or in Beethoven's music. And we learn about the sacredness of our freedom in the Statue of Liberty.

President Eliot of Harvard once said that in the campaign for character, no auxiliaries are to be refused. It seems to me that we should not refuse art as an ally in teaching our children about character or about the principles we Americans have in common. This is not to say that all art is didactic. Nor is it to say that art should be used to indoctrinate. But we can say that frequently great art implicitly communicates something about the beliefs we share and the character traits we value. Like

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*"If art can inspire men to worthiness and even greatness—and certainly this is one of the purposes of art—then it should not be denied to those to whom inspiration can mean all the difference."*

great literature and great lessons from history, we should not hesitate to hold up works of art as examples of these things.

Ralph Ellison once wrote that many American children—from all backgrounds—have not "been trained sufficiently to preserve those values which sustained their forefathers and which constitute an important part of their heritage." Educational research tells us that those values have a great deal to do with a child's educational success. In fact, the values we succeed in transmitting to a child can be twice as likely a predictor of success in school than the child's family income. It is obvious to me, then, that art can be a great ally in the education of the disadvantaged.

Third, art is an important part of our common culture in that it—like the humanities—provides us with some of our most salient examples of the breadth and depth and complexity of human nature. And art, no less than philosophy or science, issues a challenge to the intellect. The great works of music, sculpture, painting, engraving, and all other forms of artistic expression engage the mind, teaching lessons about order, proportion, and genius. Is it difficult to imagine that some children will first come to appreciate their own capacity for precise thought and economy of expression *not* simply in literature or science, but in the grace and beauty of art? Like the humanities, great art expresses the capacities of the human spirit—even the creation of art can give us a feeling for that capacity, as in Michelangelo's perseverance in transforming the ceiling of the Sistine Chapel.

Why is this particularly important to the disadvantaged? I think that Martin Luther King answered this question when he said that part of the "American Dream" is knowing the "dignity and the worth of the human personality." Reverend King reminded us that "every man is heir to the legacy of worthiness." If art can inspire men to worthiness and even greatness—and certainly this is one of the purposes of art—then it should not be denied to those to whom inspiration can mean all the difference.

My fourth and final appeal for teaching art as a part of the common culture is really an appeal keyed to the aims of democracy. Our country was founded so we could have the best of civilization's products. The great works of art

are among those products, and we should offer them to all American students, wealthy and disadvantaged alike. That legacy of the Founders is the common birthright of all of us, as equal shareholders in American democracy.

Last year, I had the privilege of taking some young students from Amidon Elementary School in Washington—a school serving a substantial number of disadvantaged students—on a field trip to the Lincoln Memorial. Those children were inspired, I hope, by the monument and by Daniel Chester French's imposing statue of the seated Lincoln. I think it offered a lesson in history, in the principles we hold as a people, and in the power of great moral vision. This is the kind of lesson our children deserve.

Now, these particular arguments I have set forth are anti-deterministic in that they insist disadvantaged children have just as much to gain as anyone else from the study of art. They rest on the view that socioeconomic background does not determine one's ability to understand, appreciate, and love the great works of our culture.

They are anti-relativistic in that they argue for giving the disadvantaged the same education as everyone else—the best that we have. Some will say that teaching disadvantaged children Michelangelo and Beethoven is, at best, idealistic and, at worst, forcing middle and upper class values on poor minority students. My response is this: these works do not belong to any one race or class. They are simply the best that we have, the best Western Civilization has to offer, and everyone should get a shot at them. If we do not give disadvantaged children the best we have to offer, we are making sure they will always be disadvantaged, the ones who are left behind.

Finally, these arguments are anti-faddish in that they look to a side of art education that has disappeared from too many schools in the past few decades. In recent years, the emphasis has been on fostering students' creative expression and artistic skills. This is, in itself, good for education. But in some places, we have allowed hands-on activities to push the study of Michelangelo and Manet out of the curriculum.

The Getty Center for Education in the Arts is convinced—and I believe rightfully so—that children will benefit the most from visual art instruction that features not only art production but also art history, art criticism, and aesthetics—precisely those elements I have outlined as teaching artistic creativity *and* the cultural and historical contributions of that creativity.

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*"Arthur Mitchell, founder of the Dance Theater of Harlem, has said, 'We must carry arts to the people, not wait for the people to come to the arts.' This is especially true for our children."*

Among the school districts presented in Getty's report, *Beyond Creating: The Place for Art in America's Schools*, is one serving disadvantaged young people in the inner city. Brooklyn District 15 has effective and comprehensive art education curricula. The district art supervisor has established yearly themes, like "Art through the Ages" and "The Treasures of New York," emphasizing the importance of art history. Each school works with these themes, helping students learn about great works of art and their creators. As the district superintendent has said, "I want these kids to have an appreciation of the arts in general, because what I teach them in elementary and junior high will stay with them throughout their lives. The appreciations that they develop now will be the appreciations that they will pass on to their kids, and that will affect the way they keep their homes."

Not far from here, in Norwalk, is the Walnut Elementary School, another place serving many disadvantaged students. Its exemplary arts curriculum, which has been nurtured through association with the Getty Center, incorporates art history, production, and aesthetics. From kindergarten through the seventh grade, the children at Walnut study and then practice techniques of great artists. Each level within the program studies three artists. For example, at one level, children study Picasso's "Blue Period." At another, they learn about Rembrandt and his mastery of shadow and light. In this way, instruction in art is not limited to production. Instead, creativity, historical and cultural understanding, and aesthetic and critical judgment are developed and put into practice. Children learn concepts which they may use in later life, but more importantly, they are introduced to great works of art and taught how to place them and their creators in historical and cultural context.

Individual teachers, too, should be credited with developing excellent art programs. Nina Drucker, a fifth and sixth grade teacher at P.S. 19 in lower Manhattan, has succeeded in weaving the arts throughout her curriculum. In addition to teaching the history of art, Ms. Drucker requires her students to

write reviews and criticisms of the works they have seen and has arranged for local galleries to have a special showing of student artwork.

There are cultural organizations cooperating with school systems to make sure the arts are included in our children's education. In Washington, the education department of the National Symphony Orchestra sponsors a very worthy program of Young People's Concerts. Part of this effort brings third graders from schools serving disadvantaged students to the Kennedy Center for a series of free concerts. Four times a year, they are treated to a one-hour concert designed just for them. In the most recent concert, they heard Tchaikovsky's "Marche" from *The Nutcracker*, the second movement of Beethoven's Eighth Symphony, "On the Trail" from Ferde Grofe's *Grand Canyon Suite*, and other selections which set mechanical themes to music. In the last series, ten thousand students from the Washington, D.C. metropolitan area attended.

There are many other excellent efforts around the country, such as the Minnesota Alliance for Arts in Education in Minneapolis and the Cultural Resources Program in New Orleans. And we need *more*.

Arthur Mitchell, founder of the Dance Theater of Harlem, has said, "We must carry arts to the people, not wait for the people to come to the arts." This is especially true for our children.

They can easily get the mediocre stuff—they can get it on TV, or in magazines, or on the radio. But we should make sure they are getting the best the culture has produced, too. And the school is still the public institution most able to bring great art to them. That is part of its job, part of its fundamental job of teaching cultural literacy. It is not something that comes automatically to children. It must be transmitted from generation to generation, and for that, efforts must be made. Disadvantaged children are no different from anyone else. They don't want the second-rate. Their parents don't want the second-rate. They want the best of their culture. And our schools ought to give it to them. For everyone, the arts can enrich, but for the poor especially the absence of the arts can make them poorer. Opportunity, equality, wholeness are matters of the body, yes, but they are also matters of the soul.

## Classroom Visitations and District Panel Presentations

*Orientation to Classroom Visitations*

An unusual and important feature of this conference was the opportunity it provided every participant to visit classrooms around Los Angeles County and to observe discipline-based art education instruction which integrates content from four art disciplines. For these demonstrations, thirty-five classrooms in twenty schools were open to observers (see the Appendix).

Using a model created by the Getty Institute for Educators on the Visual Arts, teachers, art specialists, principals, school board members, superintendents, and others in participating school districts have learned how to implement districtwide DBAE programs. The model is designed to take place over a five-year period. Some of the schools visited were in the fourth year of implementation, some in the second.

The value of this undertaking, as Institute Director Dr. W. Dwaine Greer noted, is that "it takes the theory and puts it into practice, while looking carefully at the benefits that result for children as they learn to perceive, understand, make, and respond to art in all its various forms."

Conference participants were told that the successful institutionalization of discipline-based art education depends on "the collaborative efforts of key people working in *teams* to establish a lasting program." Each team member, in his or her respective role, makes decisions "that shape, maintain, and support their discipline-based art program." To bolster this effort, staff development in an Institute-sponsored summer workshop is followed by implementing the curriculum model during the school year.

The classroom visitations were not intended to be prescriptive or representative of the *only* form of discipline-based art education. In fact, what observers would see, Greer said, were many different teaching styles using the chosen curriculum model. Each teacher had prepared not a typical lesson, but "an overview of the unit, or series of activities, they are teaching." Each would begin by reviewing the "visual orientation, concepts, and goals" for the unit, then would ask the children "to describe art-making activities they have completed." The major portion of each demonstration would be devoted to "children interacting with reproductions of works of art to demonstrate their understanding of art and their confidence in discussing what they are seeing."

*District Panel Presentations*

After a morning spent observing teachers and students as they demonstrated a discipline-based approach to art education, participants met to discuss the "Impact of DBAE Programs on Selected School Districts."

Twelve district panels convened, out of the twenty-one Los Angeles County school districts in which such programs were being offered. Educators from each district—including teachers, principals, school board members, superintendents, and others—served on these panels. Conference-goers were able to select the panel presentation of their choice based upon district characteristics that most closely matched their own school district's.

The purpose of this summary is not to recount every presentation and the discussions that ensued, but to report much more broadly on the themes that emerged.

It appeared that district representatives were pleased with the effect that discipline-based art education was having on their schools and communities. They spoke of the "overwhelmingly positive responses" from parents regarding what their children were learning and the "excitement of students," which was also affecting teachers. "The enthusiasm at our elementary schools is now

spreading to the secondary schools," one panelist observed, "and that's how a K–12 curriculum begins." In one district, where 90 percent of students were Spanish-speaking, talking about art had improved students' English, and the displays of artwork had had "a positive effect on the physical environment."

Teachers also appeared to report favorably on the impact of staff training in the discipline-based approach. Teachers now "share their own personal growth and are taking risks they didn't take before," commented one classroom teacher. Another described the "elevated importance and increased respect" that training and achievement had earned her and her colleagues.

A number of art specialists, however, were clearly concerned that their knowledge "will be ignored in the classroom, and that teachers and art specialists will be set in opposition to one another." One conference participant suggested that the role of the art specialist in DBAE needed further clarification. Others expressed their wariness in terms of concern about the potential effect of such a program on children. Said one, "Artists and art specialists are afraid [that DBAE will] make children hate art by involving them too much with art history, criticism, and aesthetics and too little with *making* art." Asked another specialist flatly, "Does this approach squelch creativity?"

Other themes that emerged in these sessions were as follows:

1) *Teacher Training*. Many agreed that quality staff development was critical if a discipline-based approach was to succeed. But how, when, and where training should occur was open to debate. Some stressed the necessity of having teacher-training institutions "teach arts education to their students before its importance will be acknowledged nationwide." A classroom teacher in a school that has implemented DBAE observed that "there is great power in having teachers teach their colleagues. People realize that if others can learn to teach art, so can they."

2) *Implementation*. Implementing a discipline-based program, especially in the face of local opposition or indifference, was a daunting concern to a number of participants. "How do you get started," asked one, "and where does the money and the moral support come from?" In light of the concern over the cost of initiating a program, some suggested that the creation of "financing models" would be a useful and effective next step for the Getty Center to address. Said one district superintendent, "A solid five-year commitment is a *must* at the district level," adding that a "leadership component" was key in getting teachers involved and communicating the purpose of the discipline-based program.

3) *Advocacy*. Building support for a program back home was on the minds of many participants. "How do you convince a conservative school district to go with this concept?" asked one. There was guarded optimism that, because of the national attention DBAE had received, parents and teachers might more effectively fight for arts education locally. One panelist stressed the importance of having an implementation model, saying that it helped sell discipline-based art education in her district. Another stressed the importance of involving school board members at an early stage.

Among other views expressed by panelists and conference participants was the point that DBAE can meet a range of educational goals in any size school district; that the value of the program is not in preparing students to be artists, but better appreciators of art; and that understanding and communicating the "philosophical base" of the discipline-based concept is essential.

*Ernest L. Boyer*

Dr. Boyer began by presenting what he described as both his "deep conviction . . . and proposition" and at the same time sounded a warning. The arts, he said, are "one of mankind's most visual and essential forms of language, and if we do not educate our children in the symbol system called the arts, we will lose not only our culture and civility, but our humanity as well."

Recalling his comparison of the human species with other animals in his essay in *Beyond Creating*, he observed again that in most respects man is no match for other creatures. But in "the exquisite use of symbols" the human species clearly excels. Therefore, for three "essential reasons" we need art education in the schools.

First, arts education is needed because the arts "help children express feelings and ideas words

cannot convey." In a brief, lyrical survey of the evolution of communication, Boyer described our progress "from sticks and stones and grunts and groans" to first a written and then a spoken vocabulary. Our language was "extended and enriched" as we developed such linguistic tools as metaphor. But "certain human experiences" remained "buried in the bosom of the human spirit," requiring that "more sensitive set of symbols . . . we call the *arts*." As examples of how the arts can transcend the limits of verbal description, Boyer cited the physicist Victor Weisskopf's comparison of the Big Bang theory to Haydn and the voice that the arts provides those who are speech- or hearing-impaired.

Second, arts education is needed because "through the language of the arts we can help integrate our splintered academic world." Today's college students are accumulating units, he said, "but they are not gaining insight or perspective or a sense of wholeness." They "urgently need to see connections," and "finding patterns in the disciplines can be accomplished through the arts." Boyer cited comments by and about the scientists Albert Einstein, Victor Weisskopf, Frank Press, and Barbara McClintock—all of whom have observed that the beauty, symmetry, and order of the sciences are related to the disciplines in the arts, especially aesthetics. "I'm suggesting that the arts give us a language that cuts across the disciplines, helps us see connections, and brings a more coherent meaning to our world."

Third, arts education is needed because the arts "provide the child a language that is universal." The passage of time in Dali's *The Persistence of Memory* and the atrocities of war in Picasso's *Guernica* are presented in images that "can be understood by all." Noting that we live in a difficult and dangerous age, Boyer asserted that "today's students need to hear not just the language of politics and propaganda; they also need to learn languages that transcend the intellectual and ideological barriers that distort the truth and suffocate the human spirit."

One such barrier is the dichotomy between art as an *academic discipline* and art as a *creative act*. "I've long believed that the arts' fundamental goals must serve both objectives," he said, adding that "there is an academic context in the arts just as there is in every other form of language." But Boyer was quick to stress that in the pursuit of academic discipline, art education "should free the imagination of our children." Only then, he concluded, can we stop training "pedants" and begin cultivating what society really needs —"individuals who are able to look at the old and familiar in startling new ways."

# The Arts, Language, and the Schools

*INTRODUCTION*

It is my deep conviction—and it will be the simple proposition that I present to you tonight—that the arts are one of mankind's most visual and most essential forms of language, and if we do not educate our children in the symbol system called the arts, we will lose not only our culture and civility, but our humanity as well.

In the Getty publication called *Beyond Creating*, I suggested that, in most respects, the human species is remarkably less well-equipped than other creatures on the planet Earth.

I said that "we humans are no match for the lion in strength; we are outstripped by the ostrich in speed; we will win no medals against the dolphin in swimming; we can smell less acutely than the dog; we cannot see as well as the hawk during the day or the cat at night."

And yet, it is the human species that excels in the exquisite use of symbols. The sending and receiving of sophisticated messages gives us a special identity and meaning and sets us apart from all other creatures on the planet Earth. Like other forms of life, we build our nests, we seek our mates, and we flee from or confront our enemies. But unlike others, we take infinite pains to express and record our feelings and ideas. And we capture those experiences through the miracle we call language.

There is only one incontrovertible conclusion to be reached. The arts are not a frill; they are an essential part of language. And I am convinced that in our search for academic excellence we need art education in the schools for three essential reasons.

I.

*First, the arts are needed in the nation's schools because they help children express feelings and ideas words cannot convey.*

In the early dawn of civilization, our ancestors used sticks and stones and grunts and groans to convey feelings and ideas. Then words were formed. A vocabulary took shape, followed by written symbols, making it possible to send messages from place to place and transmit them from one generation to another.

At some moment in the misty dawn of time, the written and spoken language was extended and enriched. Poets began to use words to create metaphors, forcing us to view familiar things in unfamiliar ways while the rhythm of the words carried another kind of meaning.

But even with the beauty and the power of the written and the spoken word, our miraculous use of language was incomplete. There remained buried in the bosom of the human spirit those human experiences that could not be captured by the sounds and verbal impressions we call words. These symbols simply could *not* portray adequately enough such joy as the coming of spring or the fruits of a fall harvest or the grief and loneliness that marked the ending of a love relationship with others. They could not adequately convey the sound of the babbling of the brook or the setting of the evening sun.

For the most intimate, most profoundly moving universal experiences we needed a more subtle, more sensitive set of symbols than the written and the spoken word. And this richer language we call the *arts*. And so it is that men and women have used music, dance, and the visual arts to transmit most effectively the heritage of people and to express most profoundly their deepest human joys and sorrows—and intuitions, too.

*Ernest L. Boyer*
*President, Carnegie Foundation for the Advancement of Teaching*

Several years ago, in a now forgotten airport, I found in the *New York Times* an interview with Victor Weisskopf, world renowned physicist, who was discussing the Big Bang theory. Near the end of this provocative conversation, Weisskopf said that if you wish to understand the Big Bang theory you should "listen to the works of Haydn." At first I was amused and perhaps a bit bewildered by this proposition. And yet, upon reflection, the point was absolutely clear. A scientist of great distinction was reminding us once again there are experiences so profound, so intellectually overwhelming, that they call for symbols beyond words.

Murray Sidlin, the conductor of the New Haven Symphony, captured these sentiments well:

> When words are no longer adequate, when our passion is greater than we are able to express in a usual manner, people turn to art. Some people go to the canvas and paint, some stand up and dance. But we all go beyond our normal means of communicating, and this is the common human experience for all people on this planet.

*"There is only one incontrovertible conclusion to be reached. The arts are not a frill; they are an essential part of language."*

*"For the most intimate, most profoundly moving universal experiences we needed a more subtle, more sensitive set of symbols than the written and the spoken word. And this richer language we call the* arts.*"*

*"I'm suggesting that the arts give us a language that cuts across the disciplines, helps us to see connections, and brings a more coherent meaning to our world."*

Here let me introduce what some might consider a diversion. For years I have chaired the National Committee on Arts for the Handicapped (now Very Special Arts) precisely because I feel children who may be verbally restricted should have other means to convey feelings and ideas.

While U.S. commissioner of education, I chaired a symposium at the Kennedy Center in Washington, D.C. It was a conversation on the arts as universal language. The closing speaker was Linda Bovee. Because of deafness, Linda cannot speak, but through the magic of theatre she sends powerful messages to others. Ms. Bovee spoke to us about her commitment to the arts through the visual language we call "signing," and those who were not able to "read" this language were given an oral translation. Near the end of her brief presentation, Linda quoted Robert Frost's moving lines, "Two roads diverged in a wood, and I—/I took the one less traveled by,/And that has made all the difference." As the speaker moved majestically her hands and revealed on her face an intensity of feeling, I found the visual signals more powerful, more eloquent than the spoken word.

I'm suggesting that the arts provide a channel for all of us to convey feelings and ideas, and if we are handicapped through speech, visual arts take on a very special meaning.

II.

*This brings me to conviction number two. I am convinced that through the language of the arts we can help integrate our splintered academic world.*

In our study of the American college, I was struck time and time again that today's students are accumulating units. But they are not gaining insight or perspective or a sense of wholeness. Students in the humanities specialize in "periods" —Renaissance, Baroque, eighteenth century, modern—and are not conversant with traditions outside these little boxes.

After visiting colleges and schools, I am convinced that students at all levels urgently need to see connections. And I believe that finding patterns in the disciplines can be accomplished through the arts. Albert Einstein wrote on one occasion that all religions, arts, and sciences are branches of the same tree. Why must they be presented in our schools as being unrelated? Einstein's thought was expressed in a different way, again by Victor Weisskopf. When asked what gave him hope in troubled times, Weisskopf's answer was, "Mozart and quantum mechanics."

Frank Press, the president of the National Academy of Sciences, recently talked about connections, too. Dr. Press argued that the great discoveries of science might be seen as a search to find *aesthetic* alternatives to messy concepts. Thus, the elegant periodic table, which all of us have spent years staring at, replaced a potpourri of tortured arrangements of elements that were almost uniformly useless for predicting properties or missing elements. The Copernical universe is not only more correct, but also more pleasing in its simplicity than the earlier formulations. The forced explanations of how genetic information is stored were swept away in the early sixties by the magnificent Double Helix, which was not only rational but poetic, too.

And the work of a recent Nobel Prize winner, geneticist Barbara McClintock, was, as she defined it, always carried out with an artist's eye. A recent biography of McClintock is entitled appropriately *A Feeling for the Organism*. The statement that accompanied McClintock's National Academy of Sciences Kimber Award in 1967 talked about what they called her "surpassingly *beautiful* investigations." McClintock has noted, "Basically everything is one. There is no way you can draw a line between things."

Even technicians become poets at Cape Canaveral. When there is a successful lift-off they respond with an aesthetic term; they say, almost in a whisper, "Beautiful!"

I'm suggesting that the arts give us a language that cuts across the disciplines, helps us to see connections, and brings a more coherent meaning to our world.

III.

*Third, the arts are essential because they provide the child a language that is universal. Its meaning can be understood by all.*

Dance is a universal language. Architecture is a universal language. Music is a universal language. Painting and sculpture are languages that can be understood all around the world.

Salvador Dali's painting *The Persistence of Memory* can be universally understood by everyone haunted by the notion of the passage of time.

And when Picasso confronts the unspeakable agonies of war—the dismembered child, the scream of the bereft mother, the shattered home—and puts them on a huge canvas called *Guernica*, he makes a universal statement about destruction that can be understood in the heart of every human being.

We live in a dangerous, interdependent world, and today's students need to hear not just the language of politics and propaganda; they also need to learn languages that transcend the intellectual and ideological barriers that distort truth and suffocate the human spirit. And this means learning the language of the arts.

When I was commissioner of education, I heard heated debates over whether art education should be viewed as an *academic discipline* or a *creative act*—if I might oversimplify a complicated subject.

I do not diminish the convictions of my colleagues, but I've long believed that the arts' fundamental goals must serve both objectives. There is, I believe, an *academic* context in the arts—just as there is in every other form of language. Great art, like great literature, has a legacy to be remembered and forms to be more fully understood. Further, the connections between art and culture should be carefully examined.

Ancient and modern art—as well as the art of Africa and the South Pacific—must be seen alongside the great legacy of the Middle Ages.

*"We live in a dangerous, interdependent world, and today's students need to hear not just the language of politics and propaganda; they also need to learn languages that transcend the intellectual and ideological barriers that distort truth and suffocate the human spirit. And this means learning the language of the arts."*

Simply stated, I'm not uncomfortable with a so-called "disciplined" study of the arts to help children develop a more attentive eye and a more responsive ear, a more highly formed sensitivity to this enriching language.

But I also believe that, through the arts, we should free the imagination of our children. Through most of history, culture defined rather narrowly the artist's mode of expression. For example, ancient Egyptian tomb paintings are practically indistinguishable from one millennium to another. Think of it. Picasso went through more artistic styles in less than one century than Egyptian artists did in two thousand years.

And culture can even be oppressive. In 1974, while traveling in the People's Republic of China, I was occasionally taken to the galleries where contemporary art was on display. One prize mural I was shown pictured a recently constructed hydroelectric dam in the interior of China. It was disquieting to see displays that sought to celebrate the *state* rather than creativity and the human spirit.

The harsh truth is that today, in all too many classrooms, creativity is denied. We are systematically training pedants who have lost a powerful view of themselves as creators, who themselves are significant makers of meaning, and who can be personal interpreters of experience. We can teach our children about the history of art and the rules of a perspective—and we should. But how do we stimulate children to respond to the primal messages that seem unmediated by the culture?

Walt Whitman, in the opening lines of "Song of Myself" in *Leaves of Grass*, declares "I celebrate myself." And today society is desperately in need of individuals who are able to look at the old and the familiar in startling new ways —people who can, as William Faulkner phrased it in his Nobel Prize address of 1950, "make out of the material of the human spirit something which was not there before."

James Agee said it splendidly when he wrote, "With every child who is born, under no matter what circumstance, the potentiality of the human race is born again. And it is through the arts—as a creative act—that this potentiality, if well guided, can be powerfully revealed."

Carl Sandburg expressed it well when he wrote:

> Once having marched
> Over the margins of animal necessity,
> Over the grim line of sheer subsistence
> Then man came
> To the deeper rituals of his bones,
> To the light lighter than any bones,
> To the time for thinking things over,
> To the dance, the song, the story,
> Or the hours given over to dreaming,
> Once having so marched.

Now more than ever, our children need to see clearly, hear acutely, and feel sensitively through the exquisite language of the arts.

Thank you very much.

There is enormous confusion about the term "basic education," Mr. Down began, and to set the record straight he wanted it understood that he did not believe in "that cadaverous, shrunken, back-to-basics mentality which confuses basic skills with basic education."

Rather, basic education is a philosophy, "an organic, coherent philosophy" that maintains that a school's "supremest opportunity" is to develop the life of the minds of its students. Such a philosophy "should be the common property of all of us," he added.

As a philosophy, basic education also recognizes that "less is more." It's not surprising, however impossible, that schools are expected to solve more and more of our social ills. We live in troubled times, in "a world decimated by parochialism and petty strife."

## "Art as Basic Education"

*Panelist: A. Graham Down*
*Executive Director*
*Council for Basic Education*

We have witnessed "the disintegration of our familial structure and the demographic imperative of tremendous change," he said, noting that fathers "characteristically now spend only fourteen minutes a day with their children." Given this "cultural vacuum," is it any wonder that schools are treated as "terribly convenient, institutional, super-janitorial *parking lots?*"

For schools to do more by doing less, Down asserted, we must recognize the importance of "a core curriculum of which the arts are an absolutely essential, integral part." The arts should be included because they are "generative," empowering us "to understand civic obligation and human fulfillment and societal redemption. They liberate the mind from certainty. They require our students to think and to become constructively skeptical. And they accomplish all this because they are action-oriented and encourage students to be co-participants in perception and doing."

These attributes matter, Down insisted, because "the greatest single impediment to learning in this society . . . is the indiscipline of the mind induced by ennui, torpor, boredom, and passivity." Teaching is not just talking, he said, and both the study and practice of the arts make it more.

"Just consider what we would have to do to revolutionize the teaching profession in order for all our students to benefit from a good core curriculum." Contemplating that challenge made him suspect that "there is at least *some* validity to H. Ross Perot's remark that 'all teacher colleges ought to be torched.'" Even on a less drastic scale, there should be no doubt that change will have its price. "But most school boards are too cheap . . . and there are even some who think that excellence won't cost money. I assure you that it will."

If the reeducation of teachers is in order, so, too, is a reevaluation of their place in "a society that worships the dollar. Until we give our teachers some sense of their own social cachet, some status in our society," then we can't do much more than we have already.

"Basic education," Down concluded, "is then a fundamental and common education—not rudimentary and threadbare, but marvelously enriching in the authority it conveys to human dignity and in its capacity to give us a sense of purpose in living." As professional educators, "we owe ourselves and our students no less."

## "Art as Basic Education"

*Panelist: Dr. Thomas A. Shannon*
*Executive Director*
*National School Boards Association*

In his "call to action," Dr. Shannon observed that other conference speakers had addressed those in attendance as though "Jesuits of art" for good reason. They know that "an enormous amount of missionary work is needed" to convince so many people that art education is indeed basic.

Quoting from Ralph A. Smith's *Excellence in Art Education,* Shannon agreed that "future initiatives to improve the quality of art education will come not just from the profession of art education itself, but from other public and private sources." But for this to occur, he added, "the profession of art education must provide the leadership—the energetic impulse—to move art education to the place on the public agenda that it deserves."

Having called for leadership from art educators in a campaign for public advocacy, Shannon identified four characteristics of effective leadership. A leader must have: 1) "a *clear goal;* 2) a *plan or strategy* to achieve the goal; 3) the *capacity to persuade* others of the validity of your goals and to make them their goals; and 4) the *energy* to press for acceptance of your goals through patient and persistent advocacy."

The focus for this leadership effort must be at the state and local level, he said, but especially the latter because it is from there that the "majority of dollars to support art education comes... The political rubric is this: if a strong case for art education is made and accepted locally, it will—in time—become a state priority."

This key political point is often "blunted" because "so much of the substantive leadership of the art education profession is centered in the universities and state departments of education." Furthermore, the majority of art teachers feel "that they really have no responsibility to be leaders" in their own communities.

With assistance from state and national art education associations, a good starting point for the local advocacy effort might be to articulate a "vision for art education in the schools," then to work for consensus and support. "Focus on practical ways to work with people who count in your campaign," he urged, including: other local art educators; community art groups; school administrators, especially the principals and superintendents; and the school board itself. He described an advocacy campaign at this level as "simple networking raised to a political art form."

"There is much to do," Shannon observed, and he cautioned his audience to be prepared to "look to the long run" and to be patient and persistent. "How many school board members even understand the concept of discipline-based art education?" he asked, noting that each of the 15,350 school boards in the United States is unique and that "all respond to the unique needs of the local communities they serve."

Keeping art education in "the forefront of your local school board's concern" is of critical importance. Methods for accomplishing this might include art shows in the district with school board members as judges; art displays in board meeting rooms; and invitations through the superintendent to observe an art education program.

"The ways of enthusing school board members are limited only by your imaginations," Shannon concluded, "and if you didn't have magnificent imaginations, you wouldn't be here today."

## Summaries of Break-out Sessions

### Advocating DBAE

*Stephen S. Kaagan*

Dr. Kaagan opened his remarks on "a note of unhappiness." Despite all the promise of DBAE, the actual terrain is "still more a wasteland than not." This panel's main purpose, he said, is to tackle the question of "how to get from here to there."

Kaagan said that he had "significant disagreements" with those who, like Education Secretary William Bennett, disavow a state and federal role in educational reform. He noted that support for handicapped and special education programs, for example, did not "burble up from the local level" but rather came about through state and federal leadership. There is a responsibility on *all levels,* he said, that "cannot be delegated."

The essence of his argument was that advocates for art education should be bold, aggressive, unapologetic, and above all "audience sensitive." Getty has performed a major service by insisting

*Panelists:*
*Stephen S. Kaagan, Commissioner of Education, Vermont Department of Education*

*Lee R. McMurrin (moderator), Superintendent, Milwaukee Public Schools*
*Carolyn Tucher, Vice President, Board of Education, Palo Alto Unified School District*

that the arts be regarded as a discipline, he said. It is now the role of teachers, parents, school board members, and legislators to advocate and implement the model arts curriculum.

Kaagan outlined four considerations relevant to advocating DBAE:

1) A "brief, written rationale" does not exist that is sufficiently "audience sensitive." Among the fundamental building blocks of such a rationale should be: the implications of DBAE for students' occupational opportunities; the centrality of DBAE in creating a desired "quality of life"; and DBAE's relevance to a culture that is increasingly dominated by visual images, especially those on television. Parents and legislators "care deeply" about these concerns, and accordingly advocates of DBAE should fashion their case for the arts as much on their utility as on inherent worth.

2) Just as with other recent educational reforms, DBAE must be integrated into the "governing structure" of American education through enforceable rules and regulations. Subject areas such as math and science are effectively state-regulated, and in order to improve the standing of the arts as a curriculum area, they too must be the object of state-level legislation. Regulations should apply to graduation requirements, performance standards, teacher and administrator certification, and facilities standards.

3) "We have not been as *artful* as we might have been" at designing and using pilot projects to build "a symbol structure" for what we would like to achieve. Such projects offer great opportunities for promoting advocacy, and in his own capacity as Vermont education commissioner, Kaagan has chosen arts projects that serve students and that make a statement about where arts education should be headed. Some examples include the Governor's Institute on the Arts, school board training in conjunction with the Vermont Council on the Humanities and Public Issues, and the Hopkins Center project (at Dartmouth) to bring the Lincoln Center Institutes to the rural north.

4) The "toughest nut to crack" is bringing the arts "into the mainstream of educational evaluation." This means more than just evaluating students. It requires "an array of indicators of quality" to rate such data as:

—the number of jobs in the Department of Labor's *Dictionary of Occupations* that require, or might be "fed" by, arts education (a number that is up, he asserted);

—the number of states requiring fine arts experience for graduation or for state college or university entrance;

—the number of art teacher trainees in teacher education programs in the United States;

—the number of advanced-placement art programs in our high schools, and the number of students enrolled in them;

—quantitative correlation between lack of arts interests in students and high school drop-out rates;

—an inventory and assessment of partnerships between schools and cultural institutions.

DBAE advocates should not be "blocked" by the difficulty of measuring student performance in the arts, Kaagan said. In addition, advocates of the arts and art education in general must "join the fray" with regard to developing quantitative measures and reporting methods. The Getty Center, he concluded, "has made its statement: the arts *are* a discipline. Let's move forward from here."

*Carolyn Tucher*

Ms. Tucher opened her remarks by stating that "in California, necessity has had to be the mother of invention." Schools have had to find new ways to solve problems brought on by the state's fiscal difficulties, and most arts education positions that should be filled by certified teachers are filled instead by volunteers. But even if money were not so tight, she said, "there is no program so rich that you can afford to be without advocates"—and no better advocates exist than those who are closest to what you are doing. The experience of the Palo Alto district provides an example of "how you gain advocates by using volunteers."

SPECTRA (Special Teacher Resources for Art) is a program that resulted from parent and staff advocacy for DBAE in Palo Alto. Local artists—"who must be both well-grounded in art and adept at dealing with children"—develop the expertise of regular fourth-, fifth-, and sixth-grade classroom teachers, who participate on a volunteer basis. After a period of basic training, the artists conduct art classes at which the teacher is first an observer, then a participant, and finally responsible for carrying on the program unassisted. One teacher who started out with the program in an elementary school now has a doctorate and has been hired by the San Francisco Foundation to help bring arts education back into the classroom in the San Francisco Unified School District. This example shows that "you never know where the impact will stop when you bring a volunteer into your program."

Palo Alto Parents and Professionals for Art (PAPPA) is an advocacy group of long standing which has been important in counterbalancing the effects of Proposition 13, California's drastic budget-cutting legislation. The group persuaded the superintendent to appoint a districtwide arts committee to develop "a master plan for art education," and then persuaded the board of education that the plan should be adopted. Support for the resulting arts program has been bolstered by staff leadership in implementing it successfully and by ongoing parental advocacy. Other community resources, such as Stanford Professor Elliot Eisner and his colleagues, as well as many parent volunteers, have been important in promoting this valuable program.

Tucher noted that in every case reported in *Beyond Creating* where an art education program took hold in a school district, there was "a critical advocate" whose support was vital. Sometimes it was a staff member or an arts consultant, a university professor or a parent. But most programs involved a combined effort by staff and community

members, and it is best when all those parties work together. The PTA is a good place to begin gathering support, she said, and so are the Junior League and League of Women Voters. Some members of the city council may have an interest in the arts, as may university trustees and members of the local board of education. "Use what you have to get the kind of support that you need," Tucher advised, concluding that the key to success is "remembering your audience" and "figuring out what it takes to get people to work on your side."

*Lee R. McMurrin*

A large-city superintendent wants the best in every area, Dr. McMurrin asserted, and in the arts that means DBAE, since it provides the best outcome for our children.

Advocacy can be effective at every level of official, staff, and community involvement. For their part, he said, superintendents should work to institute a systematic, long-range (5–7 year) evaluation plan for arts education. In Milwaukee, now in its second seven-year cycle, outside groups evaluate and criticize the program, which leads to an "improvement plan," then to budgeting and implementation.

Supporters should seek ways to involve more people in the advocacy process. For example, Milwaukee sends out a notice to principals, advocacy groups, and various other individuals and associations inviting them to share ideas for improving arts education. Responses are included in a booklet submitted to the school board, and public hearings are held at which advocates can present their case to education officials. The process results in both immediate and long-range planning goals.

School boards can be effectively involved when arts advocates give them comprehensive policy recommendations and plans for curriculum evaluation and change. Boards may not accomplish everything we would like, but there's no question that they work better when they have these policy alternatives to consider.

Other members of the educational community can also work together to develop curriculum alternatives. Principals, supervisors, teachers, and parents formed a task force in Milwaukee to evolve a model for a creative arts curriculum. As a result, a highly successful "specialty school" was established. Milwaukee has seven of these specialty, or magnet, schools devoted to creative arts and language and the Montessori method of learning.

McMurrin stressed that mutual support and interaction ought to be encouraged among principals, staff, and parents at every opportunity. Other "players" in the advocacy process include art specialists (who should participate in curriculum development and the exhibition of artwork), the PTA, local businesses, higher education institutions, art museums, libraries, and state and local agencies such as—in McMurrin's area—the Wisconsin Alliance for Arts Education, the City Art Commission, and the Milwaukee Arts Foundation.

**Q:**

How can different citizens' groups of various kinds best be involved in a combined advocacy campaign without "infringing" on each other's territory?

**A:**

(Tucher) You have to make it clear from the outset that *all* parties have an equal ownership of—and interest in—the goals and processes of educational reform. Address this issue directly and at an early stage.

**Q:**

How can we convince the people who conduct pre-service teacher training programs in the universities to recognize the importance of preparing teachers for their advocacy role?

**A:**

(McMurrin) One avenue is through state regulations regarding teacher certification. Every aspect of state regulation should include the arts component, and advocacy groups have to work through their legislatures to develop statewide standards —whether they be standard course requirements, competency requirements for teachers, or provision for paying artists to work in the schools. Most important is making sure that you and your supporters are present during certification hearings, so that your views are adequately represented. In Milwaukee's specialty system, the schools themselves become professional development centers in which—with the full cooperation of the universities—both pre- and in-service training takes place.

**Q:**

Has the arts requirement for state college admission in California had an impact on secondary-school arts enrollment?

**A:**

(Tucher) Yes, but now the question is how *deep* that impact will be. At present, students are likely to fill an arts requirement and that's the end of it. They don't elect to go further in the arts because, as they see it, they've met that requirement. But at least they've had a year of art instruction, which they didn't get before.

**Q:**

South Carolina has recently passed important funding legislation and initiated a major arts program in its public schools. How was the program paid for?

**A:**

(Kaagan) South Carolina raised its sales tax by one penny and made $230 million, which all went to public education. The state's former governor was strongly interested in education, and the state also has a strong teacher's union that put its weight behind the education bill. The lesson is the importance of getting interested groups to work together: school officials, state and local arts councils, artists, legislators, and teachers in the arts and other areas, like physical education, all of whom joined in seeking ways to improve the curriculum.

**Q:**

How can a dialogue between teachers and arts councils be promoted?

**A:**

(Kaagan) Often teachers go directly to the state arts councils without enlisting local councils first. Teachers should simply ask the state councils for a list of their grantees, then build support among them for legislation that affects them all. It is a positive development that arts councils are now asking teachers to be reviewers of grant applications, since that strengthens the cooperative working relationships.

**Q:**

Who is better qualified to set graduation requirements—state or local arts education leadership?

**A:**

(Kaagan) We seem to go back and forth on this issue. First we go to the state and ask it to mandate arts requirements, then we shrink from asking too much and start arguing that principals and parents and even students should determine the curriculum. Many people favor letting local boards determine graduation requirements because local needs and conditions vary so much. In South Carolina there is a highly prescriptive state program that mandates so many minutes per week of instruction in various subjects; even so, the teacher is left with a great deal of "discretionary time"—as much as 200 minutes per week. We often hear teachers complain that they can't find time to "work art in." But don't we always find time to do the things we really want to do?

PANEL

## Planning a Statewide Art Program

*Panelists:*
*Larry Cuban, Professor and Associate Dean, School of Education, Stanford University*
*David W. Hornbeck (moderator), State Superintendent of Schools, Maryland Department of Education*

*David Hornbeck*

Dr. Hornbeck opened his remarks by stating: "I have long regarded a discipline-based arts education as central to any self-respecting kindergarten-through-twelfth-grade school program." He acknowledged that arguments in support of DBAE such as those put forward by Elliot Eisner—which include the connection between the arts and the ability to see and experience what others do not—should be sufficient. But still missing, he said, was an argument that drew "a direct connection between these ideas and economic productivity."

Before addressing the topic at hand, Hornbeck indicated that he wanted to stress the importance of the economic connection. He referred to the Carnegie Forum Report, *A Nation Prepared* (1986), which "argues persuasively that, unless we alter the . . . way we do the schooling business, we're going to soon fail to maintain our present standard of living." The fact is that the United States cannot—will not—work cheaply enough to compete with Asian nations such as Japan and Korea. And if the United States is not willing to work "cheaper," he said, then the country's only recourse is to work "smarter."

Any discussion of the role of arts education must address "economic productivity . . . which yields material wealth," Hornbeck maintained, because "regretfully, material wealth is the single most powerful driving force" behind contemporary society. But he also stressed his belief that this new role of "art" as a basis for "product" must be dynamic in the sense that those people gifted with insight, imagination, and inventiveness—artists—will produce new *ideas* for goods and services.

Hornbeck asserted that the age-old concept of "learning to learn," of "equipping youngsters to learn for a lifetime," can no longer be regarded as an educational luxury. In today's world, it is a necessity. Recent studies estimate that children now entering school will not only change jobs six times in their lives, but will also change occupations three times. The knowledge gained through DBAE will give those children the skills necessary to "advance themselves productively through such changes over a lifetime."

Though successful competition with West Germany, Japan, or other industrialized countries need not be the foundation of DBAE, including such a goal will make the "economic connection" necessary to achieve both formal political support and a more broadly-based acceptance of the concept.

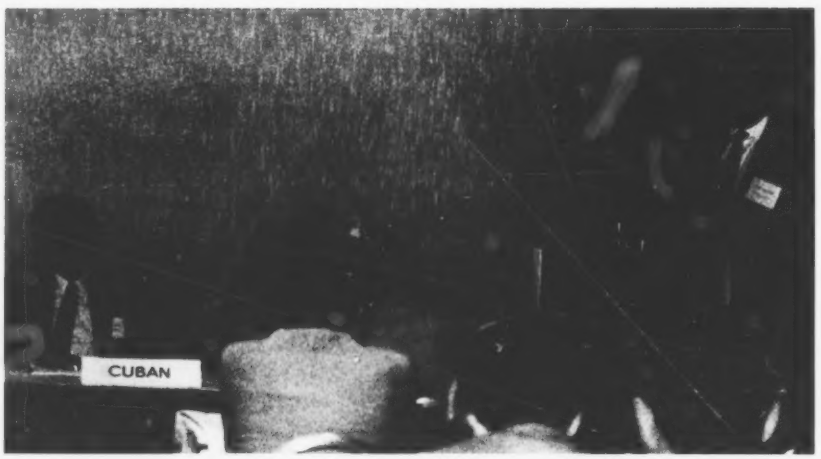
Turning to the question of how to plan a statewide art program, Hornbeck cited a national survey of school art programs conducted within the last two years by the Council of Chief State School Officers.

The survey, conducted in all fifty states, showed that thirty-six

*Clyde Mills McGeary, Chief, Division of Arts and Sciences, Pennsylvania Department of Education*
*Jerry Tollifson, State Art Education Consultant, Ohio Department of Education*

states "had an organizational unit devoted to the arts" and that forty-six states "actually employ specialists or devote generalists' time to the implementation of art education programs," with the majority of staff in the visual arts or music. However, only thirteen states "specify the arts within formal eduation goal statements." Forty-two states "mandate art instruction in elementary or secondary schools," but at the elementary level most limit that to the visual arts and music. Ten states use a statewide or standardized test procedure in the arts.

Hornbeck pointed out that the survey also indicated "a growing perception of the arts as basic over the last few years." Twenty-two states reported having a graduation requirement in the arts, "but more pertinent is that twenty of them made that decision within the last five years."



Finally, the survey focused on the impact of various trends on arts education. The "back to basics" movement was perceived as having a negative impact by sixty-seven percent of the respondents; standardized testing was a negative factor for fifty-four percent. The single most positive development was the growth in gifted and talented programs, followed closely by the growth in "parental involvement."

Against this background, Hornbeck suggested how state departments of education might help in planning and establishing statewide DBAE. He cited the Getty Center report, *Beyond Creating,* as the source of the organization of his thoughts for the following observations:

First, the state can initiate a "change in perspective" on art education by making academic credit in the arts a requirement for graduation.

Second, the state can encourage the support of teachers and principals by devoting segments of state-run "principal academies" to arts education, by using block grant funds for mini-grants to teachers, by providing staff with "hands-on" arts experience during summer programs for the gifted, and by employing various other staff development strategies.

Third, the state can encourage the active involvement of art specialists at both the state and local levels.

And fourth, the state can include the arts in statewide educational goal statements and can develop a strong arts curriculum to communicate the importance of the arts and to downplay the perception of the arts as a "frill."

Not only can the arts make us more inventive and productive, Hornbeck said, but with a foundation in the arts, students will be better provided with special insights and a sensitivity both to "the planet on which we live and to its people."

" 'Every time a child is born, the potentiality of the human race is reborn,' " he said. Reflecting on that statement by the writer James Agee, Hornbeck concluded his remarks by affirming that the arts and art education have a major role in securing that potential.

*Larry Cuban*

Dr. Cuban introduced himself by saying that he holds several opinions on the role that the state should play in education and said that he would explore three ideas: art education as a political task, the ineffectiveness of the state-mandated change, and the role of schools in encouraging change locally.

Because a curriculum is a set of decisions over values that are negotiated, he said, "curriculum reform is no more, no less than a battle over which values will enter the classroom." The arts education movement is political in the sense that professional art educators are trying to "resist the efforts of non-educators and federal reformers" who have "de-schooled" arts education over the last twenty years. It is "a political struggle . . . over who should control the reform of arts education in the schools." It is also political, he said, in that the arts education movement "resembles every coalition of parents and professionals over the last century that has ever wanted their version of 'truth'—what is best for the children—mandated by the state."

Cuban warned that state mandates are usually followed by state regulations, and that the result is the further centralization of power at the state level, which can only weaken local autonomy. He cautioned against this trend, citing *Beyond Creating*, which "documents seven programs that all began locally with little state involvement. Such local initiatives may . . . turn out to be a casualty of vigorous state mandates."

He stressed that he was not arguing against state involvement in arts education, but instead simply pointing out certain "predictable trade-offs" when that involvement means state-imposed curricular mandates. The most obvious trade-off occurs when statewide mandates are "wired" to standardized statewide testing. This can lead to "measurement-driven" instruction, a narrowing of curriculum content, and the exclusion from testing of students who might not "do well." In addition, it would probably discourage the creativity and individuality of arts educators.

Given these caveats, he asked, what sort of strategy might have a "higher payoff" than state-level "regulatory control"? What should "arts coalitions of professionals and lay members of the community . . . lobby state policy makers to do"? He argued that "art program activists" should seek state support for building the skills of local district staff in arts education. "Effective and enduring changes in curriculum instruction depend upon what the on-site implementers think and do and on the quality of help that they receive." He suggested three ways in which state officials could provide this help:

1) by being "cheerleaders of reform" through public, state-level recognition of exemplary local programs;

2) by providing "discretionary funds to be used . . . to reward and cultivate . . . the best programs and to prod districts that are on the road to improvement"; and

3) by designing and implementing arts education "on a selected basis"—funding programs in "the absolutely worst districts and schools" in order to incubate "potent" success stories and establishing "model elementary schools" where DBAE research and development can continue.

*Clyde Mills McGeary*

With an eye toward saving time, Dr. McGeary announced that he would distribute a prepared text to the audience, allowing him to depart as he chose from his original statement.

In that statement, he asserted that "any planning or program-building that aspires to demographic and geographic significance in education, and that ignores the role of the states as central, is foolish."

That role, he said, should at least include the following:

1) State initiatives regarding in-service education for teachers, who "benefit greatly from coordinated, quality in-service experiences that build upon their sense of collegiality and sharpen the challenges they feel."

2) Adequate funding for DBAE in-service programs, which depends in large part on "quality program development and sustained efforts" at achieving high-level support.

Addressing the concept of "vision" and how it can best be "facilitated at a state level," McGeary contended that some educators "might need assistance" to understand the unique contributions that arts education makes. It is through conferences such as this one, he said, that the "vision" of arts education can be articulated and, accordingly, have a greater impact on the community.

The state educational agency also has the responsibility to collaborate with other agencies or organizations. McGeary cited a program that he was able to coordinate with the Philadelphia Museum of Art as an example. Using a small amount of state seed money and raising additional funds through foundations and businesses, about $100,000 was collected to develop a two-year program called the "Institute for Teachers." Participating classroom teachers spent several weeks during the summer in a residency at the museum in order to study how art can affect the lives of teachers and students.

What this and other efforts have demonstrated, he said, is that we can operate efficient and effective programs and build a case for supporting in-service education that draws upon the nucleus of energy and understanding that people already share.

"There is little doubt of the positive and productive impact that state departments can make upon DBAE in-service programs," he concluded. But that impact requires "responsible and able staff, as well as support and coordination across school organizations, professional associations, museums, and higher education institutions."

*Jerry Tollifson*

Jerry Tollifson began by stating that "if DBAE is to become more firmly established in the schools, it is essential for state departments of education to develop guidelines for it."

To develop these guidelies, he suggested that three questions be addressed:

1) What features of state DBAE guidelines would gain the respect and support of the academic community?

2) What guidelines would be most useful to teachers and districts?

3) What guidelines could be readily translated into student activities?

Based upon twenty years of experience as art education consultant in the Ohio Department of Education, Tollifson cautioned that the process of developing guidelines is slow. He described in detail a program there called Balanced, Comprehensive Art Curriculum (BCAC), which includes art history, art criticism, art production, and art in society. Working with this particular discipline-based approach at the state level had taught him several lessons about state arts education guidelines:

First, the guidelines need to be theoretically sound, with goals and

objectives structured according to respected philosophical conceptions and research results.

Second, teachers need to be shown how to adhere to the guidelines, through suggested programs and "detailed descriptions of alternative activity sequences" for K–12.

And third, state guidelines need to include components that help teachers understand and use them, such as planning resources, video tapes, and various in-service education activities for teachers and school administrators.

Tollifson closed by encouraging "that states form consortia to share the costs and talents associated with producing state art education guidelines." Leadership is needed, he said, and he suggested that "there is also a role to be played . . . by the National Art Education Association, possibly as a broker in bringing states together."

*Questions and Answers*

**Q:**

How do you judge the effectiveness of arts education in your state?

**A:**

(Tollifson) In Ohio we hired a research assistant to develop questionnaries that were sent to schools to assess the success or failure of the teachers and the principals in implementing BCAC. We have not had a chance to evaluate those, but preliminary indications seem to be that teachers prefer to design their own curriculum units rather than use the units supplied to them. However, in order for them to have developed their own units, they value having had model units as examples. The teachers also said that the students respond favorably to a class having a BCAC unit: they like looking at and talking about works of art.

**Q:**

Are those self-reports sufficient for measuring the effectiveness of the BCAC program and its worthiness for state funding?

**A:**

(Tollifson) No, I don't think so. Admittedly, ours is a pretty informal sociological-type study. But I think that, to a great extent, the informal reporting of teachers about their own successes and failures is just as valuable as some of the hard-nosed empirical evidence. What we have done ought to be supplemented with that hard-nosed evidence. (Audience member) I'm a state legislator and serve on an appropriations committee. Because of my interest, I would tend to take the anecdotal data. But I know that the "good old boys" would be a lot more cynical about it.

**Q:**

Can you elaborate on the effectiveness of local schools as "the place for change" rather than the state?

**A:**

(Cuban) It's not a question of "either/or" but of striking a balance between pressure from above —in this case the state—and giving a certain amount of discretion at the local level. We have to ensure that the people who are doing the changing understand what must be done. For example, the state is too far removed from the front lines to deal with details of methodology. That kind of work is best done at the school level.

**Q:**

One problem that people have not talked about is the role of the artist in this issue. I think the individual artist has been left out of this dialogue.

**A:**

(Cuban) Historically, there has always been a struggle about who runs professional programs. There has always been a struggle between academics and school teachers and principals in history, mathematics, a whole range of subjects. (Hornbeck) But DBAE addresses this by identifying four elements that provide a "framework" for teaching art. (Cuban) True, but gospels get translated by ordinary people. Anyone over forty knows that. We've all been through a series of gospels. We know that folks like us can really believe in something, but when it gets translated, it doesn't seem to turn out the way we planned. (Tollifson) Regarding the role of the artist in all this, in Ohio kids look at the work of artists. It's even better when they can actually see an artist in their school or visit artists' studios. But I certainly would not support employing artists in place of certified teachers.

**Q:**

What I've heard here seems to suggest that we can both mandate and not mandate, in a sense. Doesn't one have to choose where the authority lies—either with the state or with the local school board?

**A:**

(Cuban) No, there has to be a mixed strategy. The financial imperatives are different. You can have a state-mandated course requirement for visual art or some variation on this with a whole set of discretionary incentives that can nourish local autonomy. (McGeary) First comes the vision, then comes the strategy. It has been a struggle, but I believe the vision is here in DBAE and that it's clear. What we have to do now is concentrate on the strategy. We have to figure out how to make this happen.

PANEL

## Components of a DBAE Program

*Panelists:*
*Gilbert A. Clark, Professor, Art Education, Indiana University*
*Milbrey McLaughlin (moderator), Associate Professor, School of Education, Stanford University*

*Milbrey McLaughlin*

Noting that many good education programs have "withered" because strategy and process were ignored, Dr. McLaughlin outlined the "strategy-related components" that she said are necessary to implement and maintain a successful DBAE program. Her observations were based on both her field experience and research when, as a consultant to the Rand Corporation, she worked with the Getty Center to identify art education programs around the country that incorporated art criticism, art history, and the making of art.

The seven components she identified were:

1) *Concrete, ongoing training for teachers*. This should take multiple forms, such as peer training and field trips, and not depend solely on workshops. It should recognize that there is a process of change that teachers will need to undergo as they learn how to take part in a DBAE program—and this means learning how to "survive" before they can become proficient.

2) *Central coordination*. This is a "facilitating, brokering, coordinating role" that can often be filled by the art specialist. It helps resolve problems more quickly, provides "hand holding," and is a source of collegial sharing and development.

3) *Local materials development*. This doesn't mean that there should be no "central wisdom," McLaughlin said, but it does mean that "local accommodation" of the DBAE concept is important. The more teachers are involved at an early stage in selecting and working with curriculum materials, the more comfortable they will be with them and the sooner they will "buy into" the DBAE concept. What's more, they often have useful ideas for making the approach even more effective.

4) *Written curriculum*. This fosters creativity at the same time that it "puts a floor" under the teacher. It makes accountability and evaluation easier. It presents arts education as a serious study, worthy of the same support as other programs in the curriculum. And it eliminates arbitrariness in curriculum planning.

5) *Sequential curriculum*. The written curriculum must also be sequential if it is to provide a "strong sense of skill-building" and a "rational articulation" of the process, K–12.

6) *Clear conceptual framework*. The theoretical underpinnings of the program must be understood by all involved, she said. That means that teachers must know *why* they're doing *what* they're doing. The result will be stronger support, more "quality time," less purely subjective decision making, and a positive impact on how teachers think about the place of art in other subjects as well.

7) *Ongoing review and development*. Curriculum development is not static but evolutionary, and it must be reviewed every year. A regular review and development process leads to tighter sequencing; better communication among teachers; productive idea-sharing; good public relations opportunities; and higher morale at all levels.

All of these components, McLaughlin concluded, work together toward a common end: the effective introduction and support of a discipline-based art education program.

*Gilbert A. Clark*

The task before us, Dr. Clark asserted, is to move art education from being a *provisional* part of education to being *programmatic*. We'll know that we have succeeded in this effort when art education is supported politically and financially, when it is treated as a serious study, and when its future in a school no longer depends on the interest of only one individual— in effect, when it becomes institutionalized.

Moving art education from the status of "provision" to that of "program" is much of what the Getty Center has been trying to do, he said, and the DBAE concept represents "a full accommodation of that need."

Clark also saw a paradox: "We've created our own problem, in a sense, by the way we talk about ourselves." When art educators stress the uniqueness of their programs, when they fail to engage fully with their colleagues and their community, then they only fuel the view that what they do is irregular, different, separate—provisional.

Making the transition from one status to the other depends on commitment and involvement at the local level, he said. And that is what can be found in the case of Bartholomew County, in Indiana, where Indiana University is located. Clark described the situation there in detail, stressing three points:

1) The search for an effective DBAE program for the district began with a new superintendent who wants "to put us back on the educational map." Support at the top makes everything else that much easier.

2) The active involvement of all twenty-one art specialists in the district has been critical in "finding and adapting" a good existing curriculum model. In his view, complete utilization of art specialists—including their use as "mentors" to the classroom teachers—is the mark of a strong DBAE program.

3) Ideas for curriculum changes can't be imposed on the people who must implement them. Begin by recognizing their skills and expertise, as well as the history of art instruction locally, and try to build on that.

Working in this way, Clark concluded, it has been possible to move quickly enough to have a full proposal for a new curriculum plan ready by May. That plan will take into account Indiana's recently drafted arts proficiency guidelines. And for the longer term, a computerized database is proposed that will enable arts educators to access teaching options suitable to the concept being presented and the age and achievement level of their students.

**Q:**

Did art specialists resist the coordinating role that you described?

**A:**

(McLaughlin) Yes. In my field work, I found that generalists tended to be terrified of DBAE at first, and specialists resistant. That changes in time. But this issue is deeper than just DBAE; to get hold of it, we'd have to look at the system as a whole, including the way teachers are being trained by our institutions and who they are.

**Q:**

Why do you want *both* art specialists and general classroom teachers teaching art education?

**A:**

(Clark) Because the more we can reinforce *throughout* the week what the specialists teach on a once-weekly basis, the better.

**Q:**

Isn't there a danger that a bottom-line-only school board will see DBAE as "right" but too costly, and the art specialist approach as "wrong," and simply end by dismantling everything they have?

**A:**

(Clark) I think the local threat to arts education and art specialists is exaggerated. In my experience, school boards desperately want a good art program. In fact, board members and the public often seem to be better advocates for arts education than we are, and more supportive than many others in the schools. (McLaughlin) I agree. In fact, I think that DBAE can often *strengthen* the position of the art specialists when it gives them a key role as planners, implementers, coordinators, and teachers. (Clark) I want to make a point here: The people at the Getty Center are not operating with a closed model. They're looking for options—including options on the use of specialists—and they welcome a diversity of ideas.

**Q:**

As you did your field work, what impact did you observe that a discipline-based approach was having on the quality of art education instruction?

**A:**

(McLaughlin) What I saw was some work that I wanted to *buy*, and some things that almost moved me to tears. I don't mean to sound sappy, but I saw excellent work. And I saw kids getting from generalist teachers what they just wouldn't have gotten otherwise. Let me put it this way: I'd rather have my kids get the worst of what I saw than get nothing at all—which is what most children are getting now.

## Implementing and Maintaining a District Art Program

*Brent Wilson*

Dr. Wilson indicated that he has spent nearly a year studying the history of art education—not only the recorded history of ideas, but also what has been practiced in classrooms. What he has found is that most of the goals and objectives of a discipline-based approach have been in place for a long time. However, ordinary classroom practices have had a "limited relationship to these somewhat lofty ideals."

Most art classroom activities and practices have as their sources folk handicrafts, popular arts, and school art traditions, he said. An example of the latter is the teaching of the elements and principles of design. These school art traditions are passed from teacher to teacher "and have almost nothing to do with Botticelli or Rubens."

This is not to say that art educators are immune to the spirit and zeal of contemporary reforms, Wilson said. But after they've gotten off "the curriculum bandwagons" and after the slogans are forgotten, "they—we—generally go back to doing what they've done all along."

*Panelists:*
*Denise Anderson, Elementary Curriculum Specialist, Provo School District, Utah*
*Jean Rush, Director, Arizona Institute for Elementary Art Education*

*Brent Wilson (moderator), Professor and Head of Graduate Program, School of Visual Art, Pennsylvania State University*

The challenge for DBAE is to avoid being "ingested and digested by the behemoth of art education." To accomplish this, he suggested that we look both externally and internally.

Addressing the external forces for change, Wilson acknowledged that art education is presently on the margins of the educational establishment. Art teachers are generally "cajoled" into implementing changes, he said. This separateness and autonomy work against real innovation.

If the "monster [of art education] is to change its diet and character," we must change our "administrative expectations." In short, with the support of state mandates, we must expect those who teach art "to prepare, adopt, and adapt DBAE." Lessons should be documented to ensure that curriculum guidelines are followed, and every lesson should have a connection back to "the broad curriculum guide." This needn't be a repressive system, he added, for within this framework teachers can have autonomy, as long as what they do "relates to and supports the overall curriculum goals."

On the topic of internal changes in arts education, Wilson described the daunting challenge of teaching art based on four discipline components when "teaching just one of the four is extremely difficult." A simple solution, he said, would be for every art lesson to have an important work of art at its center, complete with all the ideas that such a work reveals.

The most critical decision in the implementation of a discipline-based program "is the selection of the works of art we will use." Once teachers of art choose to study a work because of the important ideas it contains, "then they are in a position to make art education truly important." The "meanings" of important works may be disclosed to students through three processes:

1) through the "re-creation" of the themes, the subject matter, and the expressive content of the work;

2) through the "co-creation" of critical writing, especially writing that is expressive and metaphorical; and

3) through "contextual re-presentation," with students rewriting or reinterpreting "the historical, cultural, social, and other contextual antecedents and consequences of important works of art."

Wilson concluded that if educational administrators insist that we plan and follow "more coherent art educational programs," and if we base our instruction on important artworks that "tell us" about key concepts, then perhaps DBAE can avoid being "gobbled up by the old monster of art education."

*Jean Rush*

Dr. Rush described in detail the programs, procedures, and goals of the Arizona Institute for Elementary Art Education.

The Institute utilizes the model developed by the Getty Center to train elementary school teachers

in DBAE and to assist in the implementation of DBAE programs at the district level. The guiding principle is that children, by studying the visual arts, learn to express their ideas and feelings and are better equipped to receive and understand what the culture has to transmit. The Institute's long-range goal is "to put DBAE into every elementary school classroom in the state."

Instruction in the visual arts is required in elementary schools in Arizona, she said. But it has taken the involvement of teachers, principals, specialists, superintendents, district administrators, and school board members to make it work. This collaborative effort, she said, is the ingredient that helps make the "magic" of art available.

During the Institute's three-week Summer Staff Development Program, a team of two teachers and one principal (and a specialist, if available) represents each school district. Team members work together closely as they are trained to carry the DBAE concept back to their colleagues.

Staff development focuses on three areas: 1) intensive engagement with art, including learning to look at it, make it, and appreciate it; 2) demonstration teaching that puts the DBAE concept and other ideas into practice; and 3) planning the implementation of DBAE when the teams return to their districts.

During the summer, the Institute also brings participants to museums and teaches them how to look at artworks, utilizing the aesthetic scanning method. This technique—which Rush emphasized is not one of the component art disciplines—identifies the sensory, formal, expressive, and technical properties of a work.

Other training approaches that the Institute employs include lecture-demonstrations (referred to as "teach-ins"), visits to artists' studios, and discussions with special consultants who come to the Institute. After the summer program is over, as part of the year-round curriculum implementation effort, Institute staff work with participants in their home districts.

The Institute is still young, but the experience to date has been very encouraging, Rush concluded. "We know that what people are learning in the Institute is affecting their teaching," she said, "and that can make all the difference."

*Denise Anderson*

Ms. Anderson devoted her presentation to a description of how a discipline-based art curriculum has been implemented in the Provo School District in grades K–6.

Implementation of the curriculum has been facilitated by the use of a "career ladder" program, and evaluation is through the use of clinical supervision. The career

ladder program is a special feature of the Provo program, Anderson said. In effect, the program "tracks" the proficiency of teachers in teaching art as they move up professionally, influences their advancement based on the degree of proficiency, and provides opportunities for additional responsibility and leadership.

Anderson described two "significant components" of the program as they are related to the implementation of DBAE:

1) *Extended days*. Each teacher is given additional days for professional development training and individual planning. A half-day was used to present an overview of DBAE to all teachers six months prior to districtwide implementation. Prior to the beginning of school, all teachers were given a full day of in-service training on the use of the curriculum, the historical materials developed, aesthetic scanning, and a review of the philosophy behind DBAE.

2) *Teacher specialists*. This term traditionally refers to full-time professionals who teach art to all students. In the Provo School District, however, it refers to full-time elementary school teachers who have the "additional responsibility of worrying about art." These teacher specialists operate on a building level, facilitating implementation and providing staff leadership in art education. Many of them, for example, model the use of the curriculum in staff meetings and with children. The teacher specialist positions are filled by application.

Anderson concluded by noting that Provo's use of an already-existing district staff-development program was undoubtedly a factor in the successful implementation of DBAE. So, too, she said, was the fact that implementation was "district-directed"—a factor that she saw as essential to winning support locally.

## Resources For Developing an Art Curriculum

*Michael D. Day*

Dr. Day remarked that discipline-based art education is not a new idea, but he predicted that the specific combination of disciplines coalescing in the Getty approach would make it an important alternative in the field. He discussed a number of topics relevant to the implementation of DBAE in the school curriculum and to DBAE goals, content, and terminology.

In asking "What constitutes DBAE?" Day compared it to traditional instruction in the arts, with its more limited aim of fostering "creative self-expression." DBAE differs mainly in its conception of the learner as a student of art whose understanding needs to be developed in several comprehensive areas, rather than simply as an innately creative being who needs only models and encouragement.

Day defined some basic concepts often used in describing DBAE. "Deriving content" from art disciplines is a conceptual exercise and involves exposure to the terms and methods of inquiry used by both artists and critics. "Sequence" reflects an assumption that learning is cumulative and needs to be integrated by the use of themes or "major topics" in structuring the curriculum. "Integration" means that the four art

*Panelists:*
*Michael D. Day (moderator), Professor of Art, Brigham Young University*
*Philip W. Jackson, Professor of Education and Behavioral Sciences, University of Chicago*

disciplines (aesthetics, art history, art criticism, art production) are studied together, not separately. "Balance" refers to the distribution of time and effort assigned to each of these areas, and does not imply counting minutes but simply giving equal concern and respect to each discipline.

As for the resources required by the DBAE program, these include images (slides, books, etc.), museum and gallery visits, professional and amateur artists, studio space for children, and some level of community involvement. Unlike the traditional approach, DBAE is not centered totally on art production with "a few resources thrown in."

*Philip W. Jackson*

DBAE is a "fascinating event" from the veiwpoint of the educational historian. The question of where art fits into school curricula inevitably leads to a debate between the two oldest camps in our philosophical tradition, Dr. Jackson said.

The Socratic view of education was "transformative," while that of the Sophists was "mimetic." Plato's ideal teacher made discoveries along with his students, and both were improved in the process. The Sophist, on the other hand, taught by lecturing, imparting "knowledge" that the student might "possess." Thus, the student became a kind of "carbon copy" of the teacher.

The two traditions have continued to oppose each other through the centuries, though at times they have "blurred" or tried to "snuggle up to each other" within a single curriculum. In implementing DBAE, this ancient problem reappears. Even in this conference, Jackson observed, the tension between these apparently abstract philosophical concerns has been evident.

DBAE does not completely embody the mimetic approach, but the subjects that it seeks to add to art instruction—art history, art criticism, and so forth—do fit more easily into that method of teaching. The mimetic tradition is "riding high" now in this age of accountability, and educators may be relying on it to help justify the expanded arts program.

Will one approach "kill off" the other? The question does not imply a simple choice between DBAE on the one hand and "holiday arts and crafts" on the other because art education is not a simple educational undertaking. Children cannot be told to love art, or be expected to love it just by making it. The question that ought to be puzzling us as we leave—as we would have left Socrates thinking and wondering—is whether teachers who do not love art themselves can really teach it.

*Questions and Answers*

**Q:**

Art can't be quantified. Don't we run the risk of trying to do that when we attempt to evaluate the effect of DBAE?

**A:**

(Day) There is a need for reliable evaluative procedures, but I don't think that means the teaching of DBAE has to be "test driven." The challenge is to adapt the integrated, sequential approach of DBAE to the evaluation of art.

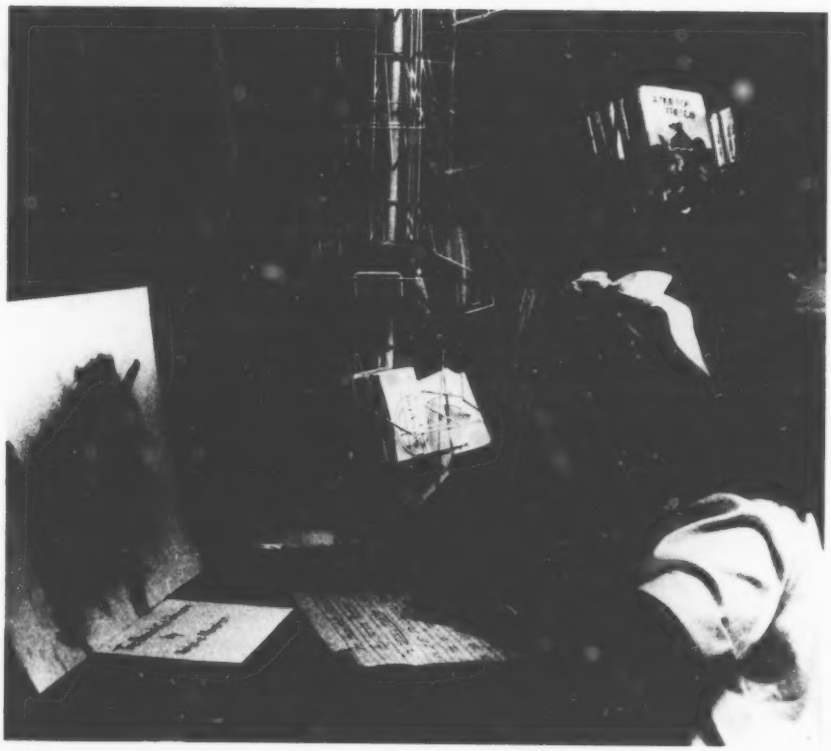
Remember that we're trying to change the way students are exposed to art. We want all of them to be exposed, not just the ones who are "good at it." Many people can't make art but can appreciate it, and they need to learn how to enrich and extend that appreciation.

**Q:**

Is it true that schools that have adopted DBAE no longer feel they need art teachers?

**A:**

(Day) Usually those schools didn't have art teachers to begin with. But it is often the case that a classroom teacher who handles several subjects is better able to integrate art into the general process of learning.



In her opening remarks moderator Margaret DiBlasio observed, "Creativity has been said to be like great wealth. It's least discussed by those who possess it and most discussed by those who long to possess it. We who are involved in the arts in education, I posit, are the exception. We speak about it all the time."

*David Pariser*

Dr. Pariser addressed three essential points regarding the connections between creativity and DBAE:

1) DBAE need not and should not be justified solely in terms of promoting creativity. Creativity is a secondary goal of this curriculum, which rightfully justifies itself in terms of disciplines, techniques, and approaches that are intrinsically rather than extrinsically related to the practice and appreciation of the visual arts.

2) Given this assumption, there are several possible connections between DBAE and "creative" behavior, which, for the

*Panelists:*
*Margaret DiBlasio (moderator), Head, Art Education Program, University of Minnesota*
*David Henry Feldman, Professor, Director of Graduate Studies, Eliot-Pierson Department of Child Study, Tufts University*
*David Pariser, Associate Professor, Department of Art Education and Art Therapy, Concordia University*

purposes of discussion, will be divided into two categories: mundane creativity and socially significant creativity. The relationship between DBAE and socially significant creativity—the work of recognized world-class artists—is debatable. But the relationship between DBAE and mundane creativity is far more certain; indeed, structured exposure to rich subject matter in the visual arts must provide students with the basis for significant art-related insights.

3) The most important single link between DBAE and creativity is the teacher: a curriculum is only as good as the people who teach it. If creative things are going to happen in the art class, it is the teacher who will help them to happen.

Pariser cited the work of David Perkins, John Dewey, and Eleanor Duckworth as he constructed his own argument.

David Perkins' review of research into artistic creativity suggests that creativity itself can be understood as "exceptional versions of familiar mental operations such as remembering, understanding, and recognizing." From this we derive the notion that creativity is not an exceptional power of the mind, but merely the use of certain mental faculties in the service of a goal.

Additionally, two important aspects of the creative process were identified by John Dewey: 1) it arises out of great familiarity with a given domain of knowledge or skill; and 2) it is marked by a quality of freshness or novelty. But freshness and novelty are terms which depend on context. Thus a novelty to a neophyte artist may prove to be a banality of no significance to a more sophisticated practitioner. Herein lies the distinction between "mundane" or everyday creativity and "significant" creativity.

Eleanor Duckworth shares with Perkins the view that creativity is of a piece. She says: "I think there is no difference in kind between wonderful ideas which many other people have already had, and wonderful ideas which nobody has happened upon before. That is, the nature of creative intellectual acts remains the same whether it is an infant who for the first time makes the connection between seeing things and reaching for them . . . or a cook who conceives of a new combination of herbs, or an astronomer who develops a new theory of the creation . . . In each case, it is a matter of making new connections between things already mastered."

For the purpose of his discussion, Pariser took from Duckworth her definition of creativity: the act of making connections between things already mastered. But he maintained that creative activities, though they may well be of a kind, can be divided into two distinct categories: creative acts which are mundane, such as the child reaching for an object, and creative acts which have a profound impact on the culture at large, such as Galileo's revision of medieval heliocentric cosmology.

The case for connections between DBAE and creativity is twofold, Pariser said, as it relates to significant and mundane creativity.

In the first instance, many psychologists readily acknowledge that our present understanding of the development of significant creative abilities is tenuous at best. Thus, it would seem imprudent to insist on any hard and fast connections between DBAE and significant artistic prowess. Indeed, in a more conservative vein, it seems reasonable to claim that exposure to disciplined, structured curricula in the arts has little negative impact on the development of significant artistic powers. Pariser's own research on the juvenile and adolescent work of Lautrec and Picasso suggests that these artists responded to academic discipline and orderly routine as challenges to be enjoyed and conquered.

The clearest pronouncement on the connections between a disciplined, rigorous approach to the arts and significant creativity comes from the art critic Robert Hughes. In a recent article in *Time*, he blames the shoddy performance of the latest crop of contemporary artists on the undisciplined quality of art education. He places much of the blame squarely on the shoulders of art educators—particularly those of the sixties and seventies who, for various reasons, exempted their students from the very discipline which the students had come to school to learn. Hughes comments:

> Two pieties lay behind the softening. The first was a pseudo-therapeutic regard for the "individuality" of tyros, the second, a distrust of "academic" practices . . . Yet, it is obvious by now that all of the great draftsmen of the modernist era, from Seurat to Picasso, from Beckmann to DeKooning, were grounded in academic processes and could no more have done without them than a plane can do without a landing strip . . .

Hughes is prepared to make the claim that without demanding training and the acquisition of skills, there can be no significant creativity.

In regard to the question of DBAE's connections with mundane artistic creativity, it seems likely that if properly taught by sensitive and well-trained art educators, DBAE will provide students at all levels with the basis for personally significant creative insights. Pariser cited Duckworth's persuasive argument that children acquire new cognitive structure as a function of their involvement with and knowledge of a particular material, device, or concept. Where a teacher is knowledgeable and supportive, a child is likely to have "wonderful ideas." These are what adults might call mundane insights into the nature of our world, he said, but for the child they are creative and vital, constituting the building blocks for more sophisticated structures of thought.

The claims which Duckworth makes for the role of the teacher in the acquisition and development of cognitive structures can also be made for the acquisition of art-related concepts, Pariser asserted.

And just as a child's intellectual discoveries are important by virtue of being exciting personal insights, so too the discoveries which children will make in pursuing DBAE will be important because they embody moments when the child makes exciting connections between heretofore unrelated bits of significant art-related insights.

Pariser contended that in most discussions of DBAE the matter of optimum class size is a significant omission. Yet it is only logical, he said, that if we wish to model serious aesthetic understanding, if we wish to do a responsible job of introducing children and adolescents to art criticism and art history, then we must do so in a setting which allows for conversational give and take. This is certainly not possible in the "normal classroom environment," with twenty-five children or more per teacher. He strongly urged that DBAE should include as part of its guidelines the stipulation that maximum class size for any art class should be twenty students.

Historically, there has been nothing "all that special" about what significant artists were doing at an early age. Therefore, it is even more important that all children be provided with DBAE. Gifted children cannot be identified on a one-shot basis. It is only over the long term that teachers are in the best position to identify and nurture special gifts—but only if the classroom size is limited.

*David Henry Feldman*

How is it that anything new can really happen? And how is it that something that's truly remarkable and unprecedented can come from the efforts of human beings? These questions have preoccupied Dr. Feldman for more than twenty years.

Lately he has been hearing concerns that creativity may be stifled or curbed by DBAE. But so little is known about what creativity is and what kinds of conditions foster or inhibit it that it would be idle speculation to say that one form of curriculum promotes creativity and another form curtails it.

Feldman said that the way he thinks about creativity and what he has learned may have implications for arts educators.

Recently he has come to look at the problem of creativity directly. He has tried to ask himself, how does it happen? How does somebody actually "pull it off"? What is the process that goes on in a person's mind—if that is where it happens—that leads to something "really, really new"? These questions are difficult enough when we are concerned only with the changes in point of view or mental organization that everybody achieves, but the difficulty is even greater when we try to understand how Darwin and Einstein and Picasso did what they did.

There seem to be three basic parts to the process of forming something new:

1) *The transformational impulse*, a spontaneous, largely unconscious human tendency to change things.

2) *The transformational imperative*, an individual's drive to alter reality and the conviction that such is possible—not just by seeing things differently but by transforming them into something altogether new.

3) *All existing forms*—the artifacts, technologies, representations, symbols, and ideas that have been put into the world by previous generations, cultures, and individuals. This assumes that there really is a world out there, that things truly exist—something that not all philosophies take for granted.

Although it is an inherent tendency in human beings to change things, all the Western developmental psychologies—including Piaget—tend to overlook this. Feldman insists that in order to build a theory of creativity, the concept of transformation must be added to Piaget's concept of assimilation and accommodation.

In the three-part process of creativity, the transformational imperative is the central component. It is the conscious effort of an individual to draw both upon the transformational impulse and upon existing forms. The transformational imperative is a kind of "pulling in" from both places: from the deep, subconscious tendency to transform—which will produce things that have never existed before and that couldn't possibly come from any sort of experience that we understand—and from all of the things that others have already made.

The legacy of existing forms is not simply a knowledge of things; it is knowledge of how to transform things. The techniques of perspective drawing, for example, are powerful, liberating techniques that no child would be likely to rediscover on his own. When Newton said, "I stand on the shoulders of giants," it was not at all an overstatement; he had at his disposal the advantage of centuries of previous efforts to transform reality.

Perhaps the issue of creativity in discipline-based art education is misstated, Feldman concluded. Perhaps the question that should be asked is not what is the role of creativity in DBAE, but what is the role of DBAE in creativity. Creativity is much larger than any particular form of curriculum.

*Margaret DiBlasio*

DBAE has attempted to "put humpty dumpty together again" by bringing together the four components of which art education is composed, Dr. DiBlasio said. Furthermore, it has structured a creative interplay of these four disciplines by means of which students can participate actively in the richness of the real world of art.

This "real world" does not regard the art classroom as a magic garden in which children, free from the contamination of adult standards and supervision, are left to explore materials, to create images, and to express repeatedly their limited repertoire of meanings. We have learned to be suspicious of any claim that creativity springs full-blown from the undisciplined, unprepared mind. Rule-bound, rigorous learning is the soil

in which creativity grows. Even such prototypically creative people as Einstein, Freud, and Leonardo da Vinci had teachers from whom —before they made their creative departures—they acquired a rich context of images and meanings drawn from their cultures and from disciplinary traditions.

Art education, particularly in the elementary years, does not stand as a mere celebration of apparent creativity. Rather, discipline-based art education systematically nurtures the conditions for the emergence of creativity.

Just as important as "Creativity with a capital C" is ordinary or "small-c" creativity. Teachers who continually strive to fine-tune and update their professional skills may justly be regarded as creative in this more modest sense. Students who occasionally depart ingeniously and effectively from the mainstream in their approach to learning may also be credited with ordinary creativity. Imaginativeness, associative and combinative play, tolerance for ambiguity, a willingness to test hunches—these things can be engaged and managed to good effect under the direction of a sufficiently ambitious curriculum of the sort that DBAE would foster.

Although no one can predict which individuals will turn out to be "capital-C" Creative, the same comprehensive DBAE processes that are essential to rounding out the education of the general population may well have the additional effect of enriching the insight and output of future creative artists. And some of the students who go on to creative production in fields other than art may be more humane in their outlook, more sensitive to the concerns of cultures and individuals, because of their systematic exposure through DBAE to the values embedded in the enterprises of art.

DiBlasio identified the following as some of the ways in which DBAE cultivates "small-c" creativity:

1) Broudy's system of aesthetic scanning provides a coherent and adaptable framework for aesthetic perception, a means for encountering the images of art and gradually developing a basic "aesthetic attitude" that will motivate students' progress in the study of art.

2) Another early application of aesthetics is the formation of provisional definitions of art. Young students form their conceptions of what is or is not art from their experiences with concrete examples. As DBAE learning proceeds and more examples of significant works are encountered, students determine the criteria for their maturing judgments.

3) More advanced DBAE students confront such issues as the problems of interpretation and artistic intent, or problems of aesthetic values in conflict with other values. Some DBAE curricula present students with provocative scenarios in which artists and their patrons (or detractors) are cast in problem situations. Even though definitive resolution of these issues cannot be attained, creativity is exercised in the formulation of the problem and the clarification of the issue it raises. Students can then apply this clarity to a variety of situations calling for aesthetic judgment.

4) The function of art history in DBAE is not so much to transfer information as to convey the spirit and method of art historical inquiry. Through detective games

and comparative exercises, DBAE students enact the art historian's techniques of investigation, learning to recognize historical evidence and to use historical methods of discrimination, organization, and interpretation.

5) Through art history, students learn to track the development of creativity in individual artists from seminal ideas and feelings to final expression, and they learn to appreciate the revolutionary creativity of artistic "breakthroughs."

6) Participation in art criticism dialogues enables students to break out of the limitations of "like/dislike" reactions. Critics assemble the "big picture" of art; they make connections among a particular artwork, the circumstances of its creation, the culture in which it is rooted, and the aesthetic properties that allow the viewer to make sense of the visual expression.

7) Eventually students try their hand at composing critical reviews of their own, and it is here that many of them find a new outlet for ordinary creativity.

8) In DBAE, student attempts at visual expression are transformed beyond the technical aspects of manipulating materials into a conceptually directed exploration of the artistic process itself. Students' productions achieve new educational significance as documents of their progress in mastering important concepts.

Unlike many previous approaches to art education, DiBlasio concluded, DBAE commits itself to unusual depth and breadth in teaching the content of art, thereby giving students access to the creativity residing in the works and processes of the real world of art. In addition, DBAE provides opportunities for ordinary creativity in its own right—in curriculum design, in instructional processes, and in student response. Within the structure of DBAE curricula, the four disciplines are in constant interplay.

*Questions and Answers*

**Q:**

Aren't you belaboring the issue of class size? Your concern assumes that discussion is the primary way of dealing with theoretical issues. But discussion presents difficulties even under optimum conditions, and we are not going to have optimum conditions. We are going to have more than twenty-five kids, and we have to deal with it.

**A:**

(Pariser) No, I'm not belaboring the issue and, no, we don't have to accept this condition. The art education world has friends in high places who could see that optimum classroom conditions are provided. If there were a concerted effort to show that smaller classes have a positive effect on the educational progress of students, people might come around. We have to give it a shot.

**Q:**

I'm a teacher in California. What about the language problem that makes discussion of anything in art so difficult? And who's going to teach the teachers what a "wonderful idea" is?

**A:**

(Feldman) One of the nice things about wonderful ideas is that you don't know them until you see them. The facility to recognize wonderful ideas and wonderful questions from students has to be developed in schools of education. The problem of language suggests that there not only have to be more bilingual teachers but there also have to be translators.

**Q:**

Three of the four components of DBAE are *about* art without looking at actual works of art. How can this be justified as a valid approach to art education?

**A:**

(DiBlasio) Built into the DBAE program are frequent trips to museums. It would be ideal to be able to do more museum teaching, but there are practical limitations, so we still have to use reproductions in the classroom.

**Q:**

How will the artist be involved in teaching DBAE?

**A:**

(DiBlasio) At the summer Getty Institute where teachers are trained, community artists or regional artists are brought in to address the participants on the nature of art-making and on how the artist depends upon information that's available through criticism, art history, and aesthetics in order to make judgments.

Many of the artists who are brought into the schools have had, as mentors, people who were primarily expressionistic in their approach to art—an approach often rooted in Existentialism. The argument these artists make with teachers is that there is nothing to which you can refer outside of yourself to get the information you need in order to proceed. What they are saying is that you have to be an artist to teach art. This is an ideological belief that we can't deal with, unless we hire only artists to teach art. Not all artists fall into the category I'm describing, but those who do become problematic in the DBAE process.

One important position that artists play is that of role model, which anyone who is teaching DBAE will respect as an important endeavor in human experience.

*David Kamansky*

The Pacific Asia Museum encourages the involvement of docents and the education office with schools in the Pasadena area, David Kamansky said. In advance of museum visits, docents are sent to the schools to talk to students. Once at the museum, students take part in three activities:

1) They look at the exhibitions and talk about the works of art on view.

2) In the Children's Gallery, they take things out of cases, look at them firsthand, touch them, and talk about them.

3) A workshop provides students with the experience of actually making something from the culture they've been exploring.

As a follow-up to class visits, the museum sends either a representative or written materials to the school. A response is solicited from teacher and students so that the museum can determine what is working well and what needs rethinking about the program.

*Panelists:*
*Patterson Williams (moderator), Director of Education, Denver Art Museum*
*David Kamansky, Director, Pacific Asia Museum*
*Bret Waller, Associate Director, Education and Public Affairs, The J. Paul Getty Museum*

The initial involvement of the museum with the Getty program began three years ago. It consisted of teachers and Getty personnel coming to the museum, getting acquainted with the galleries, scanning artworks, and talking about those works with museum personnel. Docents were always on hand to answer questions. Because the museum's collection is not traditional Western, Judeo-Christian art, but rather "exotic" art representing often unfamiliar cultures and requiring considerable interpretation, some feared that the process of scanning might "trivialize the art." But the museum staff moved ahead in the hope that it would produce more educated audiences.

In the first year, Kamansky said, the teachers seemed a little intimidated by the expertise of the Getty personnel and by their own unfamiliarity with the works and the environment. But by the second year, they were more experienced in scanning and began to ask more challenging questions. Now, in the third year, teachers are coming back with their students. With the benefit of having been taught the technique of scanning in the schools, the students look at works of art in a more focused way, and they are *actively participating* in the experience of art.

The disappointment has been that once students began to be interested and ask questions, there didn't seem to be enough information available from their teachers. In the museum, the staff could answer their questions, but in the classroom that doesn't seem to be happening. To address this problem, Kamansky said, museum educators —archaeologists, anthropologists, and sociologists—need to be involved in the production of classroom materials so that questions can be fielded more effectively.

The most important aspect of DBAE is that it treats art as central to life and therefore as important in a student's education as mathematics. This point of view is crucial if museum visitation is to be encouraged in the future—not only by students, but also by those same people who, when they become adults, will bring along their families.

At the Pacific Asia Museum, Kamansky said he and his staff feel it is extremely important that the educational experience embrace the philosophies and aesthetics and historical context of other cultures. For example, one group of students and teachers visited while a Chinese painting was on display. They talked about the formal structure of the painting, and they applied aesthetic scanning techniques. Then they asked him and the docents to interpret the painting from the viewpoint of the Chinese artist and in terms of the cultural importance of the painting itself. The staff also discussed the particular materials used and the idea of scholarship in China as it differed from scholarship in the West. What pleased him, Kamansky said, was the ability of the students to absorb this new information and not be intimidated by it.

Although there are still "bugs in the system," he concluded, it is his view that the DBAE program has a great future at a time when the arts are being given a much less important role in the schools than they deserve. If museum and classroom educators work together to "fine tune" the program, museums

will benefit from more educated audiences, and there may eventually be a positive change in the attitude of the general public toward art institutions and art itself.

*Bret Waller*

Dr. Waller explained that The J. Paul Getty Museum is one of seven operating entities of the Getty Trust. The Getty Center for Education in the Arts, sponsor of the Los Angeles conference, is another operating entity and also sponsors teaching training programs through the Getty Institute for Educators on the Visual Arts. The relationship among these seven operating entities is similar to what one might find among the semi-autonomous colleges in a centrally governed university.

The Getty Museum staff members have read DBAE theory and have had the opportunity to discuss it with members of the Getty Center staff. But their most direct experience has been through teachers who have participated in the Institute's summer staff-development program and who have subsequently brought their students to the museum.

As museum professionals, the Getty Museum staff tends to look upon DBAE "with interest, hope, and a tinge of skepticism." DBAE is viewed in the same way as any educational development that promises to affect the attitudes, interest, and skills of a significant portion of the museum-going public.

Participants in the Getty Institute program have been bringing their classes to the museum for the past two or three years, but the museum's school program is considerably older, so it is not built around DBAE.

On the negative side, Waller observed, DBAE students sometimes seem to be "overly indoctrinated" with the formal elements of composition—"the cone, the cylinder, and the sphere." But the museum's professional gallery teachers agree that Getty Institute teachers and students tend to be more articulate, more verbal, and less intimidated by the institution and by the art than other participants in the school tour program, and the museum is exploring ways to encourage and take full advantage of these qualities.

For the past two or three years, members of the museum education community in the Los Angeles area have met annually with the Getty Institute staff to plan the museums' involvement in the Institute's summer program. This year, a group of classroom teachers was invited to meet with a group of museum educators—with no principals or school administrators present—to ascertain what the teachers, "the people in the trenches," want from the museums. The teachers represented a broad spectrum of ages, grades taught, and number of years in the Getty Institute program.

One of the questions put to them was: When you bring a class to the museum, would you prefer to lead it yourself, or do you want museum staff or docents to take charge? All but one wanted the museums to take charge. The reason given by most of the teachers was that they already know how to do aesthetic scanning; they practice it in the classroom using reproductions, and the children are familiar with it. What they cannot do themselves, because they have neither the training nor the specific information, is to go *beyond* scanning. They wanted museums to help their students understand such things as the purpose for which a work of art was made, the cultural-historical context in which it was produced, relevant facts about the life of the artist, and the relationship of a particular work to others in the artist's oeuvre.

Waller said that this clearly showed that teachers were under no illusion that aesthetic scanning can reveal everything worth knowing about a work of art. In the teachers' eyes, one of the main benefits of scanning was that it gave them the confidence to tackle art despite their lack of specialized training.

The teachers also expressed the need for large, quality color reproductions of works of art. Slides don't work very well, they said, because when they turn out the lights they can't see the students' faces and it's hard to engage in dialogue. Good reproductions also help determine where to take students on a field trip. Teachers and students want to go to those museums where they can see originals of what they have come to know through reproductions.

Another limitation of scanning is that it seems to rely on two-dimensional works, and this may discourage trying to understand work from cultures whose art is three-dimensional.

A major challenge that may be looming for the further development of DBAE was brought up by a teacher from one of the schools that has been with the program from the outset, a school that has fully embraced DBAE. Her fear was that she was not prepared to take her students beyond the initial level of aesthetic scanning, just at a time when they were becoming more proficient in that technique and wanted to go further.

This seemed to mark a watershed of sorts, Waller said. While it may be fairly easy, in a two-week summer program, to master the relatively simple and very useful technique of aesthetic scanning, it is quite another matter for a nonspecialist classroom teacher in the primary grades to implement a course of study that involves art history, aesthetics, criticism, and studio practice. Unless ways are found to do this, DBAE may be in danger of promising more than it can deliver. It is in this area, he suggested, that museums can play a more constructive, more active role in helping teachers and students realize the full promise of DBAE.

*Patterson Williams*

It's difficult to predict the future of anything, Ms. Williams observed, but it's doubly difficult to predict the future of an idea, which is what DBAE still is.

But what if, in the year 2012, the idea of DBAE has become a successful reality? What will be the impact on museums? She saw two possible scenarios: 1) the creation of the "empowered" museum visitor (the up-side scenario), or 2) the creation of the "well-schooled" museum visitor (possibly the down-side scenario).

One of the most frequently discussed themes in museum education today is the need for better ways to develop "museum-literate" visitors. At present, public schools do not produce museum-literate students as they do, for instance, library-literate graduates. True literacy, of course, far outstrips basic literacy, which might only mean competency in reading books. But full library literacy—and, by analogy, full museum literacy—signifies competency in drawing on the library's or museum's holdings and services purposefully and independently. "Independently" is the key word, Williams stressed.

Williams identified two characteristics that make museums unique institutions in our society. The first compares and contrasts the museum with the amusement park: both are in the business of stimulation, but museums utilize a superior set of stimuli. The second characteristic distinguishes museums from schools: in museums, the learning environment is neither regulated nor required. Museums are regarded as places where, if visitors are to be satisfied and moved, they must retain their right to their own experience of objects, in their own time, in their own sequence, and in their own way.

In Denver, Williams noted, the adult population is statistically better educated than populations in many other metropolitan areas. There is an extraordinarily high percentage of people who are technically sophisticated, well-educated adults—especially engineers, geologists, and business people. But when they visit a museum, they have no knowledge of what they are seeing, and it's hard for them to deal with that. In their anxiety, the questions they tend to ask of themselves or others are: Am I stupid if I don't understand this? Am I a philistine? Would it make any difference if I read a book or took a class? What's wrong with me?

It's possible that if people were more prepared in high school with DBAE, museums could wind up with a public not only larger but also truly pluralistic—drawn from a broader spectrum of the social, economic, and ethnic population.

A museum-literate public would be much more demanding than today's largely museum-*illiterate* public, people who are basically quiet and unassuming and ask little of museums. That new public would respect the expertise of museum professionals but want it to be shared.

Mortimer Adler, speaking at the Denver Museum in 1984, took to task those in the museum profession who are most expert and have the most to say about the kinds of things that are valued and collected —curatorial staff primarily. He said that in most fields where exercising discrimination is important, a considerable effort is made to articulate what makes something quality or not quality; yet no attempt is made to explain the intrinsic merit in works of art. A new museum-literate public would demand that this situation be corrected.

In what could be the "down-side scenario," Williams said, DBAE could produce a new generation of "well-schooled" museum visitors. Whereas experiencing art museums today is seen as a matter of choice and leisure—a kind of play—if art education were an integral part of the school system, students might perceive going to museums as "just another school subject," as something to be avoided once it was no longer a requirement.

Bruno Bettelheim contends that there should be absolutely no education in or for museums, that museum collections and objects should be left alone to stimulate imagination, curiosity, and wonder. Although it's unfortunate that Bettelheim seems to equate education with the stifling of curiosity and imagination, Williams observed, he does have a point. If schooling in art appreciation, replete with testing procedures and sequential systems of instruction, limits rather than expands a person's freedom to interpret art in purely personal ways, then museums may eventually come to be perceived as part of the "must do" world rather than part of the "may do" world. Graduates of these programs might be museum-literate in the technical sense, but they would not be likely to subject themselves to more time in museums.

Perhaps the difference between the up-side and down-side scenarios is simply the difference between excellent and poor discipline-based art education. But *neither* of these scenarios is likely to result from no art education at all, or from the largely studio-based art education that prevails in public schools at this time. As a museum educator, she said, she wished an *excellent* DBAE would sweep the country. "I think it could revolutionize the way we think about and serve the public in museums."

*Discussion*

The exchange that followed these presentations generally took the form of discussion rather than question-and-answer, though it was a question that was raised first:

**Q:**

The instructional materials from the Getty Museum have been superb. But the biggest problem in working with private schools, which have such limited funds and are often isolated, has been the lack of access to museums. Where are the traveling shows which allow children to see works of art on their own turf?

**A:**

(Waller) Museums have fairly limited resources in comparison with the magnitude of the challenge, and they have to be careful about promising more than they can deliver. They went through a period in which the primary programs were school programs. Then came the lifelong learning movement, and the pendulum swung in the opposite direction. Enormous breakthroughs have been made in the building and design of exhibitions because of the concentration on adults, but now the pendulum needs to swing back a little. One of the advantages that the DBAE approach offers is to give us partners with whom we can work to improve this situation.

One audience member observed that if a primer in reading didn't stop us from enjoying literature, then it seemed unlikely that a good, discipline-based program in art education would suddenly make the experience of museum-going less pleasurable. "I would only be concerned that the teachers are properly trained."

Elliot Eisner expressed his disagreement with Bruno Bettelheim's view of museums as "passive" environments. Museums have a tremendous opportunity to provide some of the bridges that can get people into works of art, he said.

To help accomplish this, the content of signage is critical. Eisner suggested that too many art historians seem to believe that what the museum visitor needs is a conceptually dense set of facts about the background of the work and the artist. But the kind of language that opens up a work is language that provides a "bridge" into the expressive character, the formal structure, and the iconography of the work of art.

In addition, the way exhibitions are hung and what pieces are grouped together also makes a big difference. This provides comparison and contrast, both of which are important initially, especially for the inexperienced museum visitor. They help make the perception of more subtle distinctions easier.

David Kamansky agreed and added that a recent exhibition of notable fakes at the British Museum consisted of works that had all belonged to museums. It was an exhibition, he said, that "tended to humble the experts." Exhibitions that compare genuine works to others that are not authentic, or works of quality to works of lesser quality, are very useful.

Regarding the museum-literate versus library-literate analogy, one participant commented that people automatically attach "a sense of legitimacy" to the work in museums. In libraries, however, many of the materials are viewed as "points of departure"—something to argue against or to work through. DBAE needs to teach new museum visitors that they should not simply accept what they encounter uncritically.

Continuing this line of discussion, Patterson Williams reported that, based upon a series of interviews with novice visitors, the Denver Art Museum has found that their peak experience is often not with the highest quality object in our collection "but with some entry level object—some shiny, gaudy, jewel-encrusted piece." In addition, though novices often say they don't want to be *told* what is good, they will ask what the curator saw in a particular work. This is not a contradiction in behavior, she said. Those novice visitors are saying, "Tell me what moves you and what you think is good, but don't tell me that I have to believe you. I have my values, and I'm not going to leave them outside the front door."

Bret Waller concluded by observing that "we in museums and art education may have done a disservice over the years by stressing the idea of art as a universal language and not emphasizing that, like any other language, one has to make an effort to learn to read it." Yet when museum educators and art educators get together, we always talk about museums as places of learning. After a while I always begin to think: Yes, but learning to what end, for what purpose?

Waller said he was reminded of a favorite quotation from a former secretary of the Museum of Fine Arts in Boston who fulminated against those who thought learning was the end of art. *Pleasure* is the end of art, he insisted. "Pleasure is not something inherently trivial. The more intense the enjoyment, the more absolutely serious a thing it is." In contrast, "there is nothing more inherently frivolous than the didactic trifler known as a pedagogue."

It seems to me, Waller said, that those of us involved in teaching people about art might do well to keep this in mind.

## Role of Community Arts Resources

*Norva Lee Herlihy*

All of us know what museums are, how they function, and what their purpose is, Ms. Herlihy began. Teachers know that art collections, in particular, can bring an "enhanced reality" to critical, historical, and philosophical studies. Time and again, experience has reinforced the belief that there is nothing more effective than confronting "the real object," and museums are increasingly used as educational and research centers.

The Getty program operating in the San Marino district has clearly been effective in building "teacher literacy," which has led to increased use and appreciation by teachers of the Huntington Library as an educational resource.

Museums can function usefully within a DBAE curriculum, she said, meeting a variety of educational needs with grant programs (such as a slide loan program for which state funds have been granted), publications, guest lecture programs using museum staff, school visits, access to special collections and galleries, workshops and seminars for teachers and students, and access to research and professional staff.

*Panelists:*
*Beth L. Cornell, Executive Director, Performing Tree, Los Angeles, California*
*Norva Lee Herlihy (moderator), Head, Public and Volunteer Activities, Huntington Library, San Marino, California*
*John T. Scott, Professor of Fine Art, Xavier University of Louisiana*

This educational role is a natural one for museums and is part of a general and positive trend. Museums can be active in the process of arts education as catalysts and planners working with schools, teachers, and arts professionals to develop programs that meet the curriculum needs. Museums tend to be responsive to the needs of teachers and will often adapt their existing education programs to the interests of the local community. In return, museums benefit by gaining a larger returning audience and enhanced community relations.

*Beth L. Cornell*

In exploring the role of community arts resources in DBAE, Ms. Cornell said, it is important first to define what those resources are. Many are available to educators—including museums and galleries, performing arts centers, community centers and colleges, government agencies and nonprofit organizations, and individual artists. What are their responsibilities in terms of educational assistance? Who prepares them with the necessary skills to work within the DBAE curriculum? How do we bridge the gap between "quality arts" and education?

We must first decide "who prepares arts resources with the necessary skills to be effective in DBAE classrooms," Cornell said. Many arts organizations and artists are prepared by their own professional associations or by various community and arts organizations (Artists' Equity, Actors' Equity, National Assembly of State Arts Agencies, etc). Each of these agencies, as well as schools of higher learning, "must adjust their programs or classes" as needed to ensure that they are providing the proper skills.

In the past ten years, artists have increasingly been trained to work in education via models funded by special grants programs. Artists are screened and selected for participation in such programs by a variety of evaluation processes. As educators, we look for those who feel they have a social responsibility beyond their work as artists and who wish to help children learn to appreciate art.

Once these community arts resources have been identified and trained to be effective, we must "maximize" their use. Generally, we do no more than follow prescribed curricula as defined by state and local authorities and try to fit the artists into it. Educators too must be encouraged and prepared to make good use of arts resources. They should turn to teacher preparation schools and centers, school district in-service programs, the National Education Association and American Federation of Teachers, arts education associations, and models from outside agencies. Summer institutes, retreats, and conferences are also useful.

In order to evaluate properly and make the best application of arts resources to education, Cornell observed, we must improve "communications mechanisms" in the community. Resource-providers must define, or redefine, their roles and educational objectives clearly.

DBAE program leaders or review committees must identify gaps in their programs and make appropriate selections based on information provided by the community resource groups.

Neither "role redefinitions" nor learning applications can be successfully implemented without a group "think tank" that evaluates needs and resources and fosters contact between the arts resource and the education communities. The group should be composed of "quality artists" and "quality educators" and be mediated by community representatives who would make the actual connections. These should be people who know the educational curriculum and can prescribe methods for relating arts resources to the components of the DBAE program. Teams like the panels established by state arts councils may be the answer, as may other community arts organizations that could establish these links nationally.

*John T. Scott*

An artist has a responsibility to be part of the community, John Scott began, and a master artist must also be a master teacher, for it is his job to pass on the tradition. He spoke not only as an artist, he said, but also as one who is learning about education and who works in an area where there are limited arts resources. But he has never felt that "just because the resources weren't provided, I shouldn't have them." The question was how one could use the existing establishment to get the resources one needs.

The first step in familiarizing community resource people with DBAE is to put together a "working committee" that draws on the political and business sectors, teaching organizations, and neighborhood groups. You will not accomplish anything, he said, if you do not get the support of these groups. People in neighborhood organizations are "tired of having things done *for* them; they want people to do things *with* them" Such a committee should not be large but should have a broad base.

Next, decide what resources are really needed to make the program work. The assessment should be detailed and should include informational, material, financial, personnel, space, and service needs. A community "inventory" will show what is available locally, regionally, and nationally, and can help in identifying and approaching the particular people, institutions, and/or agencies that control these resources. Ask what will motivate these people to contribute, and be prepared to persuade them that it is in their own interest to do so. Meetings should be "carefully designed" so that people with mutual or complementary interests can be introduced to one another in the context of developing support for an arts program.

These "resource contact people" should be familiarized with DBAE and given an overview —perhaps by the use of printed "support material"—of the program's goals and needs. A clear

distinction should be made between DBAE and traditional art education programs, stressing the uniqueness of this approach and the ways that the community will benefit. Resource contacts should be told exactly how their business or group can contribute to the quality of this "educational adventure." Involve them in discussion and encourage them to think of other contacts they might make on your behalf. Above all, *listen closely* to what these people have to say.

The more professional the presentation, the greater the chances for success. And remember that the packaging of information about DBAE should be as inventive as the program that you are designing. (You may even find a design firm in your area that can be used as a resource.)

What contributions can community resources make to DBAE? Aside from *money*, we can ask them for *materials*. Paper, paint, rags, plastics, metal, old dental tools (for drypoint on plastic or metal), and even broken or discarded store merchandise can be used in a creative project and can be obtained free of charge. *Equipment* no longer used for industrial production can be converted to educational uses. *Direct and indirect services* can include printing, computer services, casting, moving, building, and referral to other service suppliers. *Space* can be found in such places as church halls, warehouses, and old firehouses for storage, rehearsal, production, and exhibits. Sharing of workspace with other school programs is a good way to foster cooperation among teachers from different institutions. *Information* or advice and *personnel* or volunteer assistance are also important services that community resources can provide. Find out who in your area has received state artist grants, since many of these grants contain a community service clause.

Scott advised that a "liaison process" be established to link the school with community resources. Use contact people as program advisors to give them firsthand involvement in the development of the program and an understanding of its problems and requirements. Partnerships with business can be useful and may lead unexpectedly to a wider range of community contacts. Businessmen usually know more than anyone else what's going on and who does what in your community. Contact members of the chamber of commerce or other business groups, boards, and committees; find out whether they have interests in the arts (as collectors, for example); find out where their children go to school and whether their spouses are active in community causes. These are some of the things that can and should be done to build support for DBAE in your community. Keep in mind that there is nothing wrong with "getting people to do the right things for the wrong reasons." The only limit on the development of DBAE, he concluded, is the limit of our own imaginations.

**Q:**

How are museum docents being trained not only to appreciate art and talk about it with adults, but also to talk to children?

**A:**

(Herlihy) Docents are trained in many ways that vary from institution to institution. In the last three years, museums seem to have taken over more of art education from schools, and the use of docents has been instrumental. But there has been a lack of structure in museum education. I think that structure is coming because of the need for docents to participate more fully in art education programs. There is also a need for docents who are better prepared to work with the higher levels of sophistication attained by DBAE students.

**Q:**

Do you train artists according to California state guidelines?

**A:**

(Cornell) A few years ago, we started using the state's model curriculum standards and introducing them to the artists in a variety of ways. We found that some of the artists just wanted to be performers and to entertain and were not really interested in connecting with the curriculum. Similarly, there are school officials who say they don't want "an educational performance"; they just want entertainment. Your question is timely because we did train some fifty artists this past weekend to work within the presentation standards laid down in the state guidelines. We had them working with "the four cornerstones" and developing creative ways to present criticism, and their presentations were fabulous.

**Q:**

Are the artists paid for their participation in school programs?

**A:**

(Cornell) All artists are paid, and we negotiate with each of them individually for a professional rate. In the training program, however, they paid for *our* services.

**Q:**

In your current activities, what kind of interaction is producing the link between community-based resources and the schools?

**A:**

(Cornell) It depends on the needs and desires of the particular school. We assess the program with them and bring in the state guidelines, which sometimes they've never seen. Then we help them identify resources that can address the needs they have identified. In some cases their questions address the discipline itself—they want to know about the history of a form, for example, and we identify an artist who can give them what they want. In other instances they want "infusion"—they want dance to relate to social studies, for example. We have that type of artist too. So we adjust our program as needed.

**Q:**

Does the communication initiative start with your organization, or does the school call on you?

**A:**

(Cornell) It goes both ways. A lot depends on the awareness of arts council members and museum or institutional staff about the current needs of schools and the availability of resources at a given time, as well as on their taking the initiative to contact educators. The trick is to turn interested people into a community resource whether they have an organizational structure or not.

**Q:**

Does the California Department of Education provide liaison services that may be of help in our networking efforts?

**A:**

(Cornell) We will soon have someone in the department who will be solely concerned with the development of the arts in California, and we are very happy about that.

**Q:**

What do you see as the future of the DBAE program in the schools?

**A:**

(Scott) I think the structure of DBAE is phenomenal. It's only a beginning, however. I think the thing that trained artists and trained art educators can bring to the program is the passion for working with materials in a way that an untrained person can't. That's the one ingredient that may be missing in some of the DBAE programs I have seen.

Some people have expressed a concern about the need for teaching art in the four-part approach that the Getty plan advances—art history, art criticism, aesthetics, and art production. As a working visual artist, I have yet to make a piece of art that didn't entail all of that anyway. Making art has nothing to do with one source; it is a holistic experience. DBAE is nothing more than a reflection of that fact. How you use it is up to you. What the image is doesn't really matter; it's the process that must work.

Mr. Hodsoll opened his address at the final session of the conference by acknowledging the keynote speakers who had preceded him and by crediting the Getty Center for having been "effectively articulate in advancing the concept of discipline-based art education." The Center's approach offered "a wealth of options [for] imparting the essentials of art production, art history, art criticism, and aesthetics" and "meshes admirably with the Endowment's new Arts in Education program."

The "context, as we see it at the Endowment," he said, is that there is the profit and the nonprofit world of art. Both have "excellence . . . and the lack of it." But the nonprofit sector has the special responsibility of preserving and producing important aspects of our cultural heritage—such as modern dance, Shakespeare, and jazz—that are not self-supporting. "Great strides" have been made in the last twenty years in building both artistic excellence and the audiences and support for good work.

Nevertheless, for an estimated sixty-one percent of adult Americans, "art is principally that of the popular culture, primarily that on television." If the arts are indeed "our most profound forms of human achievement," to quote Elliot Eisner, then "it is clear that [they] should not live in a Twilight Zone of human consciousness." Therefore, "the Endowment is making a special effort to encourage elementary and secondary schools to make the arts a serious and sequential part of the curriculum."

Hodsoll saw support for this effort in the positions taken by several respected educational institutions, in speeches and remarks by Education Secretary Bennett and President Reagan, and in a recent amendment to the Endowment's enabling legislation by Congress. But while pursuing a program that "now advocates and supports planning and coalition-building," he said, the role of his agency and of the state agencies "must be distinctly limited." The real work will have to be done at the district level, and "we hope, on the basis of Endowment-funded state planning, to see some school districts move forward comprehensively, so that others might follow."

At this point in his address, Hodsoll sought to define certain educational goals, asserting that until we are clear about what we want, "all the rest is meaningless." And the principal goal should be "to provide a sense of civilization—first our own and then that of others." In this, he acknowledged, people will differ on what the components of a good arts education should be, and there will be many questions about how best to proceed. "But the essence . . . comes down to students developing a sense of how to do the arts, of how to read and interpret the arts, and of how to recognize and understand the artistic achievements and expressions of civilization."

Referring to what Henry Geldzahler once called the "sleeping giant" of culture—Lao Tse, Shakespeare, Michelangelo, Bach, and others of that rank—Hodsoll noted that our culture is always changing as new cultural influences come into contact with it. But "we must start with the core of American culture" in designing the content of arts education, he said, and recounted a story told by the writer Maya Angelou about an early encounter with Shakespeare to illustrate the impact of that "core," the nature of cultural change, and the power of art to transcend and transform.

To underscore what a rigorous education in the arts might include, Hodsoll described the typical course requirements in the subject in Japan—a formidable program ranging from printmaking to Western and Japanese orchestra and solo music.

As for the United States, he said, "much more than policy commitment will be needed" to bring about "implementation in a traditionally neglected area." He called for "a long-term process that . . . must be measured in decades" and for "strategies" that will "set in motion forces that outlive current personalities." Our aim, again quoting Eisner, must be "to make arts education intrinsic and not ornamental."

In his conclusion, Hodsoll asserted that "we, who care about the arts, claim too much and let others off the hook when we justify arts education primarily on its stimulation of creativity. And we also paint ourselves into the corner of self-expression without discipline and craft. Art deserves more, and so do the other subjects of the curriculum."

As chairman of the National Endowment for the Arts, I am delighted and honored to have been invited to address the closing session of this conference on discipline-based art education and the forms it may take in the years ahead. I am most grateful to Harold Williams and to Lani Duke, director of the Getty Center for Education in the Arts, for enabling me to be with you today.

I am particularly honored to follow such distinguished leaders as Secretary of Education Bill Bennett, Carnegie Foundation President Ernest Boyer, Professor Elliot W. Eisner of Stanford University, Dr. Graham Down, executive director of the Council for Basic Education, and Dr. Thomas Shannon, executive director of the National School Boards Association. I am also privileged to share this time with you who know so much and have labored so hard for so long on behalf of arts education. I am only sorry I couldn't have been here from the outset.

Harold Williams and Lani Duke deserve a special word of thanks from all of us for making arts education one of the Getty Trust's priorities. The Center for Education in the Arts has been effectively articulate in advancing the concept of discipline-based art education, and has made available to those responsible for teaching the arts in our schools a wealth of options for imparting the essentials of art production, art history, art criticism, and aesthetics.

It is a great tribute to the Center's and Lani Duke's leadership that ten school districts in various parts of the country are already planning to implement the discipline-based approach to art education, while twenty-one districts here in Los Angeles are working with the Center in training teachers to undertake DBAE programs.

The Getty Center has clearly understood that if discipline-based art education is to succeed on a national scale, it must enlist the enthusiastic support of a wide spectrum of the education, arts education, and arts communities. The presence in this room of so many outstanding leaders in education reform, arts education, and the arts shows great progress.

What you are doing here meshes admirably with the objectives of the Endowment's new Arts in Education Program. And, it gives me special pleasure to see, among the twenty-eight cooperating organizations represented here today, so many prominent friends and partners of the National Endowment for the Arts.

Let me begin with the context, as we see it at the Endowment. We live today in two worlds of art: one that makes a profit, involving the popular culture and the commercial sectors of publishing and visual art, and one that does not make a profit, involving the cultural heritage and most contemporary expression. Both worlds have excellence and both have the lack of it.

Much of our current cultural heritage came from the popular culture of its time. The *divertimenti* of Mozart were the "pop" music of their day. Some of Verdi's arias came out of the folk culture of 19th century Italy. The rhythms of Count Basie and Duke Ellington began in the clubs in Kansas City and New York.

*The Honorable Francis S.M. Hodsoll*
*Chairman, National Endowment for the Arts*

While the National Endowment for the Arts is a small part of the funding for the nonprofit arts sector, the better known arts, here and abroad, involve the contributions of prime time television, the movies, our pop musicians, and our "best sellers." Some of this popular culture will undoubtedly add to the cultural heritage of tomorrow.

But it is the nonprofit sector which assists the production and presentation of Shakespeare and Beethoven; of Balanchine and Martha Graham; of Rembrandt, Cezanne, Picasso, and Isamu Noguchi. It is also this sector which keeps our folk traditions alive and where the uniquely American forms of jazz and musical comedy, formerly commercial, are nurtured. The nonprofit sector also includes the many different worlds of artistic experimentation.

There is no question but that the last twenty years in the United States have been years of great progress in building artistic excellence. There are museums, orchestras, regional theatres, dance and opera companies across the land. Many of these are world renowned. The artist population has increased by a large margin; audiences are much larger; there is an influential

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public television and radio network. And support for the arts is up exponentially from both the public and private sectors.

But the problem remains that sixty-one percent of adult Americans in 1982 failed to attend a single live performance of classical music, jazz, theatre, musical theatre, opera, or ballet, or to visit a single art museum or gallery. This means that for a majority of our people, art is principally that of the popular culture, particularly that on television.

Leaving aside the luminescence of a handful of stars who perform in the nonprofit art world (Pavarotti, Domingo, Baryshnikov, Stern, Bernstein), most of the cultural heritage and much of the diversity of contemporary expression languish in the shadow of the market of the commercial art world. These are, in effect, in a "Twilight Zone" familiar to the better educated, but not really a part of the national consciousness.

Elliot Eisner has called the arts "our most profound forms of human achievement." It is clear to us that these most profound forms should not live in a Twilight Zone of human consciousness. They should be a part of the lives of human beings generally. But they must be—again in Eisner's words—"unwrapped to be experienced." That is why the Endowment is making a special effort to encourage elementary and secondary schools to make the arts a serious and sequential part of the curriculum—a part of the basics of education K–12.

*"If serious and sequential arts education is to become rooted in basic American education, it will have to be accomplished in school districts."*

*"Arts education must be sequential like the teaching of English, math, history, and science. It must posit learning goals and provide for the testing of student progress towards them."*

There is room for hope. A 1984 study of the Council of Chief State School Officers reports that out of twenty-two states which currently have graduation requirements in the arts, all but two have adopted specific standards in this area in the last five years; that forty-three states distribute guidelines for arts instruction to local school districts; and that forty-four states are currently revising "policies in ways that should positively affect arts education"—a vague but encouraging piece of news.

We have found that many people believe the arts should become a basic as part of general educational reform. This is buttressed by the authority of the College Board, the Carnegie Foundation for the Advancement of Teaching, and the National Commission on Excellence. The Council on Basic Education clearly states that the "study of the arts" is basic, and that "instruction should emphasize art history and aesthetics as well as performance."

We have a powerful new ally in this cause—the U.S. Department of Education. *First Lessons*, Secretary William Bennett's splendid report on elementary education in America, specifically includes the arts among the "explicit curriculum" all elementary schools ought to provide and declares, "The arts are an essential element of education, just like reading, writing, and arithmetic."

Secretary Bennett didn't stop there. In November 1986, he delivered in Colorado Springs one of the best speeches I have seen on arts education. He said that "arts education is weakened by a failure to understand its serious place in the education of our children," that in elementary education "children's access to the arts often takes the form of unstructured 'fun times.'" He said that curricula which feature finger painting and flutophone playing to the exclusion of Mozart and Michelangelo "underestimate students' capacities." He noted that the arts "contain an important part of what it means to be human," and they "give coherence, depth, and resonance to the other academic subjects." Most importantly, he stated that it should be possible for students "to emerge from their years of schooling with their eyes, ears, heads, and hearts attuned to what is lastingly beautiful in their cultural heritage." Secretary Bennett amplified on that theme yesterday when he said this should be equally the province of disadvantaged students. I wholeheartedly concur.

President Reagan joins in this. He says:

> I have always believed in the definition of an educated man or woman as one who could, if necessary, refound his or her civilization. That means we must teach our students more than just hard facts and floppy disks. We must teach them the rich artistic inheritance of our culture, and an appreciation of how fine music enriches both the student who studies it, and the society that produces it... The existence of strong music and fine arts curricula are important to keeping the humanities truly humanizing and liberal arts education truly liberating.

Congress too is an ally. Congress in 1985 added language to the Endowment's enabling legislation making arts education in schools an explicit purpose of our existence and mandating by the end of 1987 a study and report to the President and the Congress on the state of arts education and what the federal government should do to help. We at the Endowment are committed to doing all we can to promote the President's message and implement the Congressional mandate.

Based on these authorities and these hopes, we have changed the name of the Endowment's own program—from *Artists* in Education to *Arts* in Education. Our purpose is to focus on the end as opposed to a means. Our program now advocates and supports planning and coalition building, so that over time the arts might become a sequential and basic part of education in the schools.

Let me emphasize that the role of the Arts Endowment and state arts agencies in all of this must be distinctly limited. We are not education agencies. If serious and sequential arts education is to become rooted in basic American education, it will have to be accomplished in school districts.

We at the Endowment hope that our revised Arts in Education Program will encourage state arts agencies to collaborate with state education authorities, local school districts, classroom teachers, art educators, parents, and local artists and arts institutions in crafting and selling effective and sequential arts education programs as part of basic education. We want to promote a collaborative approach which will outlast the initiative and provide a

real foundation in local school districts for arts education. We hope, on the basis of Endowment-funded state planning, to see some school districts move forward comprehensively, so that others might follow.

We are particularly indebted to the National Assembly of State Arts Agencies and the associations of arts educators for helping us develop our program and for their commitment to work with us in its implementation. Within a year of establishing our new program, forty-two states expressed an interest in moving forward.

But this collaborative approach must be for something. It must insist on high standards and intellectual rigor. The students deserve no less. Arts education must be sequential like the teaching of English, math, history, and science. It must posit learning goals and provide for the testing of student progress towards them.

The issue of what is meant by "arts education" is complicated, because arts education does not have the history of acceptance in our schools of, say, English or math. As the Getty Trust, the National Art Education Association, and many others argue, arts education should include critical evaluation (including aesthetic) and art history, as well as production and performance. There may be different ways of expressing these components. But the essence, it seems to me, comes down to students developing a sense of how to do the arts, of how to read and interpret the arts, and of how to recognize and understand the artistic achievements and expressions of civilization. The verbal and nonverbal arts should be treated more equally.

To date, most of arts education in the schools (excepting literature) has focused on the "doing" part. This is important. At the same time, it is our view that equal priority must be accorded to appreciation and understanding of the arts —of literature; of design, painting, sculpture, architecture, photography, and crafts; of music, theatre, and dance. We read literature (including nonfictional); look at and use design; look at painting, sculpture, photography; listen to music; experience (look at, listen to) theatre, dance, film, and television to gain insight into the human condition—that of individuals and of the community of man in relation to fellow man, nature, and man's own footprints. This last is nothing short of "civilization."

In broad brush, the learning of civilization is, indeed must be, a part of the core of education, a core that must fundamentally be cultural in the sense that the students should gain a sense of the thinking and the form of the political, economic, and social context within which they live. Art is the expression of the culture inherent in society. It is my view that all students should be able to comprehend the variety of that expression, to understand it and be moved by it.

What do we want our young people to learn in these areas, at what ages? What do we want students to leave high school with? In sum, what are our goals? Until we are clear on this, talking about all the rest is meaningless. I would argue that the principal goal is to provide a sense of civilization—first of our own and then of that of others.

What, in the United States of America today, is this civilization as expressed in the arts? What is its core and what is its diversity? The core is what Henry Geldzahler, the former fine arts commissioner of New York City, calls the "sleeping giant" of culture. It includes Lao Tse, Shakespeare, Cervantes, and Hemingway; Praxiteles, Michelangelo, Velasquez, and Georgia O'Keefe; Bach, Beethoven, Verdi, and Duke Ellington; and Walt Disney and John Huston—to name a very few. The "sleeping giant" is ever-changing. But at any point in time, it exists. It is the result of the heritages and the creations of the migrations that peopled our portion of the North American continent.

This, of course, does not mean that these traditions in art were simply transplanted from there to here; they were brought here by people who altered their traditions as they came in contact with others and with the continent itself. This was as true, I would argue, for black cultures, coming as they did from various parts of the African continent, as it was of white cultures coming from Europe. Gospel could not have sprung from Africa without European contact; the Creole music of Louisiana could not have sprung from Europe without African influence. And peculiarly American art forms, such as jazz and musical comedy, combine these influences. These are all part of our cultural core today.

This core is tickled, as Henry Geldzahler says, by the ethnic and the new, the best of which is absorbed into and become for later generations a part of the "sleeping giant" of tomorrow. And, in my view, to know how to "tickle a sleeping giant," one must know a lot about the giant—all of it. And certainly one must understand it and know why it is moving if one is to be moved by it—the great giant of man's greatest achievements.

And so, I would argue that, in designing the content of arts education, we must start with the core of American culture. That core belongs to all of us—whether we are

*"...the goal of arts education should be opening the student's eyes, ears, head, and heart to civilization."*

white or black or Cuban American or Mexican American or Asian American or Italian American or Polish American or Greek American or anything American. We must know what the core is and how it came to be before we can understand how it is changing or can be changed. We need to make the core a part of the knowledge and experience of all Americans before all Americans, particularly in an age of television, can have a sense of their place called America —*e pluribus unum*.

In this extraordinary city of Los Angeles where I grew up, which began as *El Ciudad de la Reina de Los Angeles*, the "*e pluribus unum*" is especially important. And the best expression of it I have ever heard was by Maya Angelou, a great black writer, in Cedar Rapids, Iowa, in 1985. She told of her early and later experiences with Shakespeare. She said that, as a child, she had wanted to "render a rendition" in the A.M.E. Church in Stamps, Arkansas, of Portia's speech from *The Merchant of Venice*. She said:

> I could see myself doing it: "The quality of mercy (pause) is not strained. It droppeth (long pause) as a gentle rain. . . ." I had it choreographed; it was going to be fantastic, but then Momma (as I called my grandmother) asked me, "Sister, what are you planning to render?" So I told her, "A piece from Shakespeare, Momma." Momma asked, "Now sister, who is this very Shakespeare?" I had to tell her that Shakespeare was white, and Momma felt the less we said about whites the better, and if we didn't mention them at all, maybe they'd just get up and leave. I couldn't lie to her, so I told her, "Momma, it's a piece written by William Shakespeare who is white, but he's dead and has been dead for centuries!" Now, I thought that she would forgive him that little idiosyncrasy. Momma said, "Sister, you will render a piece of Mister Langston Hughes, Mister Countee Cullen, Mister James Weldon Johnson, or Mister Paul Lawrence Dunbar. Yes ma'am, little mistress, you will!"
>
> Well I did, but years later, when I physically and psychologically left that country, that condition, which is Stamps, Arkansas. . . I found myself and still find myself, whenever I like, stepping back into Shakespeare. Whenever I like, I *pull* him to me. He wrote it for me. "When in disgrace with fortune and men's eyes/I all alone beweep my outcast state/and trouble deaf heaven with my bootless cries/and look upon myself and curse my fate/wishing me like to one more rich in hope/featured like him, like him with friends possessed/desiring this man's art and that man's scope/with what I most enjoy contented least. . . ." Of course he wrote it for me; that is a condition of the black woman. Of course, he was a black woman. I understand that. Nobody else understands it, but I *know* that William Shakespeare was a black woman. That is the role of art in life.

Thus, the goal of arts education should be opening the student's eyes, ears, head, and heart to civilization. There will be different ways of doing this. How does one do it? We must leave a lot of this to the teachers. There will be questions. How does one allocate and use existing and future resources—teachers, textbooks, school facilities, budgets, equipment, local arts institutions, artists, and (of great importance)

time? The achievement of desired competencies has to be related to specific students and specific teachers in specific schools. For example, studio art cannot be required if there are no qualified teachers to teach it. Not all schools will have fine orchestras or museums in their communities, but all could have access to records and slides or videotapes. And it may be possible to achieve some of our goals through revision and enrichment of English, math, science, and history courses and optimal use of the school day—with different disciplines reinforcing each other in achieving a variety of competencies.

One needs to determine exactly what can be accomplished by classroom teachers in relation to specialist teachers, and how teaching can be supplemented by resident artists and professionals from arts institutions; what can students learn through other courses; what must be dealt with within school, and what should be addressed by collaborating arts institutions or other community resources; and what can be reinforced by supportive family life.

We need to think in this effort about what should be mandated and what should be optional, K–12. We need to set priorities. We need to think of state higher education requirements for admission as well as school requirements for graduation. State educational authorities should make the requirements consistent as between school and higher education.

We also need to think of evaluation and testing. If goals are firmly set, tests to measure achievement in relation to those goals must be similarly developed. While it is true that testing of knowledge about the arts is easier than testing of capacity to do the arts, there are techniques for the latter, albeit requiring more subjective judgment. These testing techniques need to be developed. They also need to be accompanied by longitudinal surveys on a sampling basis, so that we can see comparatively how well different programs result in the acquisition of specific skills and knowledge.

Let me also make a bureaucratic point. A number of people in our consultations have mentioned the need for an arts specialist at the state board of education and school district levels—someone in the system to make the arguments, to provide expertise.

Before concluding, let me note that the governors of our fifty states are committed to providing state leadership toward improving their schools. It will depend on them, their state departments of education, and local school districts to design and implement the improvements that are called for in *A Nation at Risk* and the many other reports that followed it. The governors' *1991 Report on Education* establishes policy commitments with regard to some of the critical implementing issues. It also establishes a mechanism for a review of progress among the states.

*"Art is the expression of the culture inherent in society."*

*"What needs to be set in place is not a 'quick fix' but a long-term process of encouraging America's schools to see it as in their interest to make the arts basic. That 'long-term' must be measured in decades, and our strategies must set in motion forces that will outlive current personalities."*

Governor Lamar Alexander, then chairman of the National Governors' Association, notes that governors from forty-nine states have visited Japan on education issues since Mike Mansfield became American ambassador there. And so I thought it might interest you to know how the Japanese view the role of the arts in education, as reported in the U.S. Department of Education's January 1987 "U.S. Study of Education in Japan." The Japanese require two class periods a week in music, art, and handicrafts, grades one through six. Music includes singing, instrumental performance, and appreciation of both Western and Japanese music; it includes development of artistic skills in drawing, painting, printmaking, and sculpture. Two more courses a week are required each in music and fine arts in grades seven and eight, and one course per week in each of these in grade nine. In middle school, students learn to sing in a chorus and play musical instruments in an ensemble and acquire a broad acquaintance with classical Japanese music, world folk songs, and classical and modern Western and Japanese orchestral and solo music. Basic music theory and history are also covered. There is continued training in painting and sculpture and graphic design. In secondary school, in addition to several units in literature, there are course requirements in music or calligraphy in grades ten and eleven.

I don't think anyone would doubt that the Japanese educational system, which was influenced heavily after World War II by American conceptions, has produced one of the most productive work forces in the world. And music, art, and literature are an integral part of that system. I hope the governors will bear that in mind as they proceed with education reform.

What needs to be set in place is not a "quick fix," but a long-term process of encouraging America's schools to see it as in their interest to make the arts basic. That "long-term" must be measured in decades, and our strategies must set in motion forces that will outlive current personalities. This will be very difficult, and I'm not entirely sure what eventually we will accomplish in fact, but we must, I believe, give it a try.

*"The arts, like all other subjects, require discipline and craft as well as inventiveness."*

*"Without the practical details and perspiration, there will be no progress."*

Much more than policy commitment is needed. Implementation in a traditionally neglected area will be tough. Actual schools have actual resources (human and financial), and there will be a need for transition once commitment is made. In some schools the transition will take longer than in others.

Elliot Eisner, in the draft I had of his paper on the role of discipline-based art education in America's schools, says that art education is "only ornamental if meaningful access to some of our most significant cultural achievements is a marginal educational aim," and "if the kinds of mental skills fostered by work in the arts are tangential to the kinds of problems both children and adults encounter outside of school." I agree. And the essence of our effort must be to make arts education intrinsic and not ornamental.

The arts, like all the other subjects, require discipline and craft as well as inventiveness. As in all other subjects, the students must have a sense of the vocabularies of art before they can have the tools with which to be inventive with art. As in all other subjects, students must have a sense of how great artists have conceived and implemented their art before they can have a sense of what the highest order of human expressio:. can provide.

Similarly, English and math and history and science must, as art, allow for creativity as well as tools—for the conception of words as communication (finely written or spoken), of differential equations or probability analysis, of the course of "Manifest Destiny," of the force of gravity. These conceptions must evolve, just as art, from hypotheses closely tested, often through trial and error. We, who care about the arts, claim too much and let others off the hook when we justify arts education primarily on its stimulation of creativity. And we also paint ourselves into the corner of self-expression without discipline and craft. Art deserves more, and so do the other subjects of the curriculum.

Alfred North Whitehead in his "The Aims of Education" says, "History shows us that the efflorescence of art is the first activity of nations on the road to civilization. Yet, in the face of this plain fact, we practically shut out art from the masses of the population." He says, "It would . . . require no very great effort to use our schools to produce a population with some love of music, some enjoyment of drama, and some joy in beauty of form and colour." While Whitehead spoke of England in the twenties, his observations on art remain true today. We must, as Ralph Smith has said, make what so far has primarily been the province of a minority part of the lives of the majority.

This conference serves as yet another step on the long road towards arts education that is "not ornamental." Represented here today are all of the forces that are needed to make the arts a basic and sequential part of American education. It will take the cooperation of all of these parts, over decades, to make a difference. We must not let rhetoric substitute for the hard work of which the governors' *1991 Report* spoke. Without the practical details and perspiration, there will be no progress.

Let us join together, as part of a broad national coalition, to make serious and sequential arts education part of basic education reform. Our young people deserve to have their eyes, ears, and minds opened to civilization. As you know so well, they deserve to know about art.

Thank you.

*The following comments have been excerpted from letters that the Getty Center received in the months after the Los Angeles conference concluded. These letters came in response to Getty Center Director Leilani Lattin Duke's request that participants share their thoughts in a more extensive and substantive way than a post-conference evaluation form would allow. The selections chosen for inclusion here fairly represent the balance, tone, and content of the much larger number of letters actually received.*

"The idea of discipline-based art education has always seemed filled with such common sense that I could not imagine anyone seriously questioning (or fearing) it. Not one of us truly 'does' art without attention to its history, its criticism, its aesthetic reality; not one of us truly teaches art history or criticism or aesthetics without being equally attentive to doing it. And yet, how easily we have become a system in which we play the violin and know nothing of the context out of which the music has come; how smoothly we teach the history of music without ever touching an instrument, or the history of art as a series of dates without the smell of oils."

"I'm certain that DBAE as a formulated approach has a good deal of potential for helping to establish and legitimize arts education in elementary programs. However, based on my own experience in the field, I think the Center's advocacy would be strengthened by defining a more prominent and clearer role for artists and arts specialists."

"It was a weakness of the conference that we saw only *one* way of doing things; it was a weakness of participants (particularly the art educators) that we read more into what we saw than was really there. The rules of the Getty version of DBAE are very few: the curriculum must be sequential, it must deal with the four domains of art, and the learning objectives must be consistent with the capabilities of children and adolescents. Not terribly restrictive, when you come right down to it. What we lacked was an array of solutions that lie within these very broad parameters."

"In my opinion, DBAE as presented is quite effective in the areas of art criticism (observation) and production at the elementary school level. Furthermore, the potential exists for providing teacher training/curricula to stimulate the broader aesthetic questions. I am disturbed, however, by the lack of access to art historical information. I have difficulty seeing how the desired effect of broad cultural overview and the "ah-hahs" of connection can take place without a solid understanding of how a work of art fits into the social, political, economic, religious, and artistic environment in which it was produced."

"As a non-specialist in education, I do not feel qualified to enter the debate as to whether or not DBAE is the best among concepts. But I am convinced of its general good sense and believe that your vigorous and focused support of it is playing a very significant role in giving substantive arts education a higher priority in the education establishment. For that you deserve our profound praise and gratitude."

"It was a real concern to many participants at the conference that the lessons observed in the classroom were so systematic that no creativity was evident in the finished product. One teacher asked a student to point out her picture on the bulletin board. The child could not pick out her own work because all of the pictures looked the same."

"I do not believe that the question 'What Forms Will It Take?' was really answered in Los Angeles. What was provided was a clear indication of what form DBAE *has* taken thus far. You also made it clear that the present shape of the approach is not writ in concrete and that it may be complemented or even superseded by other varieties. But no general session speaker, to my mind, provided any clear alternatives . . . and the classroom visits reinforced this perception."

"The unwritten message that school board members are receiving is that DBAE can be taught quite adequately by classroom teachers, and therefore, the art specialist is not needed."

"It was a remarkable conference and one of the best in which I have participated. It was extraordinary because it provoked substantial dialogues among participants and forced us to think seriously about the suitability and consequences of DBAE in our schools and museums."

"The most obvious problem, it seems to me, is producing a supply of really qualified teachers. It seems to me that our best hope is that the benefits of DBAE can be transmitted both to colleges and universities preparing elementary and secondary teachers and to those at the state level who control regulations for teacher certification. One can always hope, too, that well-trained art specialists with DBAE training and commitment can somehow be added to school staffs in sufficient numbers to make a difference."

"As everyone working in the schools realizes, the schools have a great capacity for passive resistance. Teachers and administrators can resist the spirit of mandates from above even as they put the letter into practice, with poor results for the students. In order to accomplish its ambitious and highly laudatory goals, the Getty Center will also have to forge an alliance of people working in the field, an alliance we all desire. And to accomplish this, I suspect that the Center will need to encourage more open dialogue about the issues of DBAE."

"From my viewpoint, I would like to see museums much more involved, and I know this requires initiatives from both directions. I think museums could be integrated into the curriculum and could assist with teacher training. Many museums have highly qualified art historians and art educators on staff who have a great deal to offer DBAE."

"Any program that brings more people into fine arts education certainly deserves consideration. The accomplishments and successes enjoyed in the classrooms using DBAE certainly prove that the program has merit. And for those of us who believe that the fine arts are an integral part of basic education, the Getty Center has shown how they can be included in the curriculum. Thank you for your leadership and support."

"I am compelled to respond to the frequent assertion that the arts represent humankind's 'loftiest achievements, highest aspirations,' and the like. Art is really more interesting and more real than that. It covers the territory from beautiful to ugly, spiritual to rational, lofty to subversive, pastoral to political, tradition-based to inventive, sobering to humorous. World art, particularly in this century, reflects and informs us about a great deal more than the creativity of which we humans are capable. It encompasses our questions, dilemmas, passions, pains, even our capacity for destruction; that is precisely why it is valuable in learning and relevant to so many. There seems to be a tendency among theoreticians (and assorted cheerleaders) to place art somewhere above us, not among us—full, rich, and complicated."

"There were very few museum directors present at the conference and few have been involved in becoming knowledgeable about discipline-based art education in other forums. In order for museum educators to devote more time or dollars to helping their local schools develop discipline-based art education, they must be able to convince their directors that this is a budget priority. The Center might consider some way to lobby effectively with art museum directors and to 'soften them up' for an approach by their education staff."

"In my view, the visual art specialist would be far more useful to a DBAE-trained teacher than to the typical classroom teacher that we now encounter in our schools. Perhaps fostering this professional interaction is the next problem for the Center to tackle."

"This conference gave me a much better understanding of what you have done and are doing, and I learned a lot that will help us with specific projects. I would not be naive enough to believe that the job is done. We have years of work ahead, but the progress is great and the agenda is not only clear, it is also hopeful."

# AFTERWORD

The title of the Getty Center for Education in the Arts' first national conference posed a question: "Discipline-Based Art Education: What Forms Will It Take?" Over three days, our conference delegates explored this question, exchanging views, sharing ideas, and debating the underlying issues involved in DBAE's implementation. They came away with some answers and, more importantly, with some new questions. That is exactly what we at Getty Center had hoped. If this conference informed, if it stimulated, if it provoked, then it achieved its purpose.

Let me emphasize that we at the Center recognize that there are no easy or absolute answers to the questions and concerns that conference participants raised. Trained art teachers, artists, and museum educators all need to be integrated more fully in DBAE programs, for example. Among the questions that need more thought and attention are: What is the role of these professionals in the majority of school districts that do not have art specialists? How can museums and artworks play a more pivotal role in DBAE? How can children's creativity and originality be nurtured by the discipline-based approach? And how can teacher training programs better prepare art education majors for integrating content from the four art disciplines?

All of these issues need to be addressed if discipline-based art education is to evolve into more effective classroom practice.

As the Center's programs develop and as DBAE curricula and instructional practices evolve, we are committed to grappling with these issues. Indeed, we believe that DBAE can and will take many forms. In this nascent stage of its development, it will take the combined efforts of many organizations, institutions, and individuals to work through the curricular and instructional options, and to answer the questions raised above.

We hope that we have thrown a rock into a very large pond and that, through each of you, the ripples reach into your own schools, districts, and communities. We look forward to hearing from you about what the impact, if any, of this conference has been and about additional issues that you feel the Getty Center should consider as we move forward together. No one has all the answers; your contribution to this evolutionary process can make a real difference as the concept and practice of discipline-based art education continue to develop.

Leilani Lattin Duke
*Director*
*Getty Center for Education in the Arts*

# APPENDIX

## CONFERENCE SPEAKERS

### KEYNOTE SPEAKERS

The Honorable William J. Bennett
*U.S. Secretary of Education*

Ernest L. Boyer
*President*
*Carnegie Foundation for the Advancement of Teaching*

Elliot W. Eisner
*Professor of Education and Art*
*Stanford University*

The Honorable Francis S. M. Hodsoll
*Chairman*
*National Endowment for the Arts*

### PANELISTS

Denise Anderson
*Vice President, Board of Directors*
*Youth in Arts*

David W. Baker
*Associate Professor of Art Education*
*Columbia University*

Gilbert A. Clark
*Professor, Art Education*
*Indiana University*

Beth Linden Cornell
*Executive Director*
*Performing Tree*

Donald W. Crawford
*Professor, Department of Philosophy*
*University of Wisconsin*

Larry Cuban
*Professor and Associate Dean*
*Stanford University*

Michael Day
*Head, Art Education Program*
*Brigham Young University*

Margaret K. DiBlasio
*Head, Art Education Program*
*University of Minnesota*

A. Graham Down
*Executive Director*
*Council for Basic Education*

David Henry Feldman
*Professor, Director of Graduate Studies*
*Tufts University*

W. Dwaine Greer
*Director*
*Getty Institute for Educators on the Visual Arts*

Norva Lee Herlihy
*Head, Public and Volunteer Activities*
*The Huntington Library*

David W. Hornbeck
*State Superintendent of Schools*
*Maryland State Department of Education*

Philip W. Jackson
*Professor of Education and Behavioral Science*
*University of Chicago*

Stephen S. Kaagan
*Commissioner of Education*
*State of Vermont*

David Kamansky
*Director*
*Pacific Asia Museum*

W. Eugene Kleinbauer
*Professor of Fine Arts/Near Eastern Languages and Cultures*
*Indiana University*

Clyde M. McGeary
*Chief, Division of Arts and Sciences*
*Pennsylvania Department of Education*

Milbrey Wallin McLaughlin
*Associate Professor, School of Education*
*Stanford University*

Lee R. McMurrin
*Superintendent of Schools*
*Milwaukee Public Schools*

David Pariser
*Associate Professor*
*Department of Art Education and Art Therapy*
*Condordia University*

Howard Risatti
*Associate Professor, Art History*
*Virginia Commonwealth University*

Jean C. Rush
*Director, Arizona Institute for Elementary Art Education*
*University of Arizona*

John T. Scott
*Professor of Fine Arts*
*Xavier University of Louisiana*

Thomas A. Shannon
*Executive Director*
*National School Board Association*

Frederick Spratt
*Interim Dean of Humanities and Arts*
*San Jose State University*

Jerry Tollifson
*State Art Education Consultant*
*Ohio Department of Education*

Carolyn Tucher
*Vice President, Board of Education*
*Palo Alto Unified School District*

Bret Waller
*Associate Director, Education and Public Affairs*
*J. Paul Getty Museum*

Patterson B. Williams
*Director of Education*
*Denver Art Museum*

Brent Wilson
*Professor, Head of Graduate Program*
*Pennsylvania State University*



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CLASSROOM DEMONSTRATIONS

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*Kenneth Moffit, Superintendent*
Willow Elementary School
*Robert Quezada, Principal*
*Virginia Robledo, Teacher*

Bellflower Unified School District
*Kenneth L. Davis, Superintendent*
Ernie Pyle School
*Ralph Karr, Principal*
*Margie Armstrong, Teacher*
*Pauline Kruse, Teacher*

Compton Unified School District
*Elizabeth Norwood, Assistant Superintendent*
Mayo Elementary School
*Edna Allen, Principal*
*Celestine Kelly, Teacher*
*Rachael Neal, Teacher*

Culver City Unified School District
*Curt Rethmeyer, Superintendent*
Farragut Elementary School
*Marilyn Miller, Principal*
*Kelley Roberts, Teacher*
*Pat Underwood, Teacher*

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*Edward Sussman, Superintendent*
Rio San Gabriel Elementary School
*Judy Fisher, Principal*
*Heather Ketchem, Teacher*
Rio Hondo Elementary School
*Judy K. Wolfe, Principal*
*Janice Jamison, Teacher*
*Karen Pulley, Teacher*

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*Joyce Ren, Teacher*
*Kathy Teitelbaum, Teacher*

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*Andrew Viscovich, Superintendent*
Bitely Elementary School
*Barbara Niewola, Principal*
*Laurie Narro, Teacher*
Rice Elementary School
*Amelia Goddard, Principal*
*Sheila Callaghan, Teacher*

Los Angeles Unified School District—Region A
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Halldale Elementary School
*Diane Spitzkeit, Principal*
*Carver Brunner, Teacher*
*Susan Hansen, Teacher*

Los Angeles Unified School District—Region B
*Andrew Cazares, Assistant Superintendent*
92nd Street Elementary School
*Esther Macias, Principal*
*Rosanna Gonzales, Teacher*
*Ethel Tracy, Teacher*

Los Angeles Unified School District—Region E
*Kathryn Lee, Assistant Superintendent*
Encino Elementary School
*Orlando Martinez-Miller, Principal*
*Joan Elias, Teacher*
*Ginny Goodman, Teacher*
*Catherine Leffler, Teacher*

Montebello Unified School District
*Julian T. Lopez, Assistant Superintendent*
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*Bill Irwin, Principal*
*Jean DeCocker, Teacher*
La Merced Intermediate School
*Larry Weiss, Principal*
*Barbara Corra, Teacher*

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*J. Michael McGrath, Superintendent*
Meadows Elementary School
*Larry Heath, Principal*
*Sylvia Beardon, Teacher*
Newhall Elementary School
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Walnut Middle School
*Chris Forehan, Principal*
*Susan Allen, Teacher*
*Laura Emmack, Teacher*
*Debbie Holash, Teacher*
*Nancy Sandoval, Teacher*
Dolland Elementary School
*Mike Newcomb, Principal*
*Vicki Gustafson, Teacher*

Torrance Unified School District
*Gail Wickstrom, Assistant Superintendent*
Anza Elementary School
*Warren Carver, Principal*
*Bev Pyott, Teacher*
*Judy Rafferty, Teacher*
Arnold Elementary School
*Betty Jean Campbell, Principal*
*Kathy Meyer, Teacher*
*Caryn Wilkinson, Teacher*

## DISTRICT PANEL PRESENTATIONS

District Panel One

*Bellflower Unified School District*
*Kenneth L. Davis, Superintendent*
*Justine Miller, School Board Member*
*Louis Zucker, Principal*
*Margie Armstrong, Teacher*

District Panel Two

*Compton Unified School District*
*Elisa L. Sanchez, Deputy Superintendent*
*Kelvin D. Filer, School Board Member*
*Esther Cleaver, Principal*
*Mary Jean Carhee, Teacher*

District Panel Three

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*Edward Sussman, Superintendent*
*D. Clayton Mayes, School Board Member*
*Judy K. Wolfe, Principal*
*Heather Ketchem, Teacher*

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*Eastside Union School District*
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*James Beale, School Board Member*
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*El Segundo Unified School District*
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District Panel Six

*Los Angeles Unified School District—Region A*
*Dora Dunn, Administrator*
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*Carver Brunner, Teacher*

District Panel Seven

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*Eleanor K. Chow, School Board Member*
*Eileen Babcock, Art Consultant*
*Becky Orona, Teacher*

District Panel Nine

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*Patricia Willett, School Board Member*
*Gretchen Smith, Principal*
*Becky Novy, Teacher*

District Panel Ten

*Norwalk-La Mirada Unified School District*
*Bruce C. Newlin, Superintendent*
*Marge Beckman, School Board Member*
*Kathy Stolhand, Principal*
*Laura Emmack, Teacher*

District Panel Eleven

*Redondo Beach City School District*
*Janice Smith, Assistant Superintendent, Instructional Services*
*Valerie Dombrowski, School Board Member*
*James McDonald, Principal*
*Elsie Shigeta, Teacher*

District Panel Twelve

*Torrance Unified School District*
*Gail Wickstrom, Assistant Superintendent*
*David Sargent, School Board Member*
*Warren Carver, Principal*
*Judy Rafferty, Teacher*

# ACKNOWLEDGEMENTS


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Harold M. Williams
*President*

Leilani Lattin Duke
*Director, Center for Education in the Arts*

Marilynn Price
*Program Officer, Center for Education in the Arts*

Vicki Rosenberg
*Program Officer, Center for Education in the Arts*

Hunt Marmillion Associates

*Conference Management and Production*

Valsin A. Marmillion
*Direction*

Daylanne Johnson
*Coordination*

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Eileen Babcock
Kathy Stolhand
*Site Visit Coordination*

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*Videotaping*

John Rinker
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1875 Century Park East, Suite 2300, Los Angeles, California 90067-2561